

ANCIENT ART FROM CYPRUS

The Cesnola Collection



THE METROPOLITAN MUSEUM OF ART

ANCIENT ART FROM CYPRUS



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The Cesnola Collection in The Metropolitan Museum of Art

Vassos Karageorghis

in collaboration with
Joan R. Mertens and Marice E. Rose

THE METROPOLITAN MUSEUM OF ART, NEW YORK

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CONTENTS

DIRECTOR'S FOREWORD	VII
PREFACE	VIII
ACKNOWLEDGMENTS	IX
CONTRIBUTORS TO THE CATALOGUE	X
NOTE TO THE READER	XI
CHRONOLOGY	XII
MAPS	XIV
INTRODUCTION	3
 I. THE PREHISTORIC PERIOD (CA. 10,000—CA. 1050 B.C.)	 17
COROPLASTIC (TERRACOTTA) ART	19
POTTERY	27
COPPER-BASED METALWORK	55
FAIENCE	62
CYLINDER SEALS	64
IVORY AND BONE OBJECTS	68
JEWELRY	70
STONE VASES	71

II. THE CYPRO-GEOMETRIC AND CYPRO-ARCHAIC PERIODS (CA. 1050—CA. 480 B.C.)	77
POTTERY	78
STONE SCULPTURE	106
COROPLASTIC (TERRACOTTA) ART	137
METALWORK	164
LUXURY UTENSILS	190
JEWELRY	192
III. THE CYPRO-CLASSICAL PERIOD (CA. 480—CA. 310 B.C.)	199
STONE SCULPTURE	201
COROPLASTIC (TERRACOTTA) ART	231
BRONZE AND IRON OBJECTS	233
STONE AND GLASS VASES	235
JEWELRY AND GEMS	236
IV. THE HELLENISTIC AND ROMAN PERIODS (CA. 310 B.C.—CA. A.D. 330)	245
STONE SCULPTURE	246
COROPLASTIC (TERRACOTTA) ART	268
POTTERY	278
BRONZE AND IRON OBJECTS	282
GLASS	285
LAMPS	288
JEWELRY AND GEMS	290
Bibliography of Works Cited	294

DIRECTOR'S FOREWORD

The Metropolitan Museum of Art is renowned for the diversity and depth of its holdings. Yet the presence here of the richest representation, outside Cyprus, of Cypriot antiquities may seem unexpected. The Museum's acquisition of the Cesnola Collection in the mid-1870s reflects, quintessentially, New York and, in a broader sense, the United States during the optimistic, opportunistic years directly following the Civil War. The Metropolitan Museum was founded in 1870 in order to provide New York with an institution worthy of the city's wealth and significance. "The Metropolitan Museum of Art should be based on the idea of a more or less complete collection of objects illustrative of the History of Art from the earliest beginnings to the present time. We consider this definition important," said the report of the committee establishing the policies of the Museum, in February 1870. Thus, in 1872, when the American consul on Cyprus, General Luigi Palma di Cesnola, opened negotiations with John Taylor Johnston, Junius Spencer Morgan, and Museum trustees over the sale of Cesnola's impressive collection of antiquities from Cyprus, such an acquisition seemed appropriate to the young institution's mission. After the purchase, when Cesnola organized and displayed the pieces with the same command that he had shown as a cavalry officer during the Civil War, he was offered the position of the Museum's first director.

As the institution developed and directors such as Edward Robinson and Herbert E. Winlock widened its archaeological perspectives to ancient Greece, Rome,

and Egypt, interest in the Cesnola Collection waned, though its most significant works, such as the limestone sarcophagi from Amathus and Golgoi, remained continuously on exhibition. The thoroughgoing reinstallation of the Greek and Roman galleries initiated in 1990 has provided the opportunity to reconsider the Museum's Cypriot holdings and to present them in a way that makes sense both for the object and for the visitor. As of the spring of 2000, highlights of the Cesnola Collection are displayed in four galleries located on the second floor, just above those devoted to Greek and Roman art and in immediate proximity to those for ancient Near Eastern art. The A. G. Leventis Foundation has generously led the way in supporting the Cypriot galleries' renovation. We are also indebted to the New York City Department of Cultural Affairs and to the National Endowment for the Arts for supporting conservation work on the objects.

The preparation of this book, the first devoted to the Cesnola Collection since 1914, is due to the initiative of Vassos Karageorghis, former director of the Department of Antiquities of the Republic of Cyprus and the recognized authority on the archaeology of Cyprus. We are indebted to him for his expertise and energy. The publication of the volume has been made possible by a generous grant from the Government of the Republic of Cyprus. Support within the Museum has been provided by The Adelaide Milton de Groot Fund, in memory of the de Groot and Hawley families.

—*Philippe de Montebello*

PREFACE

This volume presents the finest works from The Metropolitan Museum of Art's vast and historic Cesnola Collection of Cypriot art. The Cesnola Collection, purchased by subscription in the mid-1870s, constituted the first group of Mediterranean antiquities to enter the nascent Museum. It seems only fitting, therefore, that this should be the first of several handbooks of the Classical collections to be published in conjunction with the refurbishment and reinstallation of the galleries of Greek and Roman art, an ongoing project since 1990. The book is a comprehensive survey of Cypriot art from prehistoric to Roman times, as represented by the Museum's rich holdings, and it serves as a guide to the four permanent galleries now devoted to Cypriot works from the Cesnola Collection. Pieces of prehistoric, Greek, and Roman art that were imported into Cyprus can be found in the galleries for Greek and Roman art, on the main floor. In the future, additional

objects from the Cesnola Collection will be exhibited in the study galleries of the Department of Greek and Roman art.

The Museum is deeply indebted to Vassos Karageorghis, former director of the Department of Antiquities on Cyprus and for the past four years the Museum's consultant on the reinstallation of the Cypriot galleries. He has spearheaded this publication with great efficiency and flair, and he is responsible for the selection of objects both for this book and for the galleries housing the Cesnola Collection exhibits. I am profoundly grateful to Dr. Karageorghis for his impeccable scholarship and boundless energy, as well as for his cheerful collaboration with every member of the Department of Greek and Roman Art involved in this important project.

— *Carlos A. Picón*

Curator in Charge

Department of Greek and Roman Art

ACKNOWLEDGMENTS

I express my gratitude to the director of The Metropolitan Museum of Art, Philippe de Montebello, and to the curator in charge of the Department of Greek and Roman Art, Carlos A. Picón, whose support has made possible the reinstallation of the Museum's Cypriot galleries. They offered every assistance during my frequent visits to the Museum to prepare this book. Joan R. Mertens, Curator, Department of Greek and Roman Art, collaborated in the most efficient and cordial manner throughout my study of the Cesnola Collection and coordinated conservation and photography of the objects as well as preparation of this publication. Marice E. Rose, Research Associate, worked with me throughout the project and offered precious technical advice. I am grateful to Joan R. Mertens; Marice E. Rose; Joan Aruz, Acting Associate Curator in Charge, Department of Ancient Near Eastern Art; and Christopher S. Lightfoot, Associate Curator, Department of Greek and Roman Art, who agreed to write entries for this book.

I have profited greatly from the expertise of Stuart Swiny (prehistoric metalwork), Antoine Hermay (sculpture), Hartmut Matthäus (Iron Age metalwork), Christine Lilyquist (stone vases), and Elizabeth Hendrix and Günter Neumann (cat. no. 307). Joanna Smith helped prepare the text during the initial stages of my work. Maria Georghiou readied the final manuscript.

Members of the staff of the Metropolitan Museum have been involved in all aspects of assembling the material for this book. Numerous individuals deserve

specific mention. In the Department of Greek and Roman Art, gallery supervisor William M. Gagen and technicians Jennifer Slocum Soupios and John F. Morariu, Jr., made the objects available for study and photography. Oi-Cheong Lee; Joseph Coscia, Jr.; and Paul Lachenauer deserve credit for the exceptionally fine photographs. Editors Teresa Egan and Jane Bobko devoted their superb skills to transforming a complex manuscript into a publication. Jean Wagner edited the bibliography. Patrick Seymour was responsible for the book's design, Peter Antony and Megan Arney for its production; their expertise and effort have made this a beautiful book. Deanna D. Cross and Lucinda K. Ross were essential intermediaries in the Photograph and Slide Library. Conservation was performed by Dorothy H. Abramitis, Lorna Barnes, Linda Borsch, Fred A. Caruso, Shinichi Doi, Elizabeth Hendrix, Sarah McGregor Howarth, Lisa Pilosi, Kendra Roth, Ellen Salzman, Dylan Smith, Karen Stamm, Richard E. Stone, Alexandra Walcott, Wendy Walker, George Wheeler, Susan White, and Mark T. Wypyski.

The Anastasios G. Leventis Foundation, Nicosia, supported my research both in New York and on Cyprus. The Institute for Aegean Prehistory (INSTAP), New York; the Samuel H. Kress Foundation, New York; the International Coordinating Committee, Justice for Cyprus, New York; and the Foundation for Hellenic Studies, Washington, D.C., also sponsored my travel to New York to study the Cesnola Collection.

—Vassos Karageorghis

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The text of this volume is by Vassos Karageorghis, with the exception of catalogue entries signed with the following initials:

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NOTE TO THE READER

In the headings of the catalogue entries, dimensions are abbreviated as follows: h., height; w., width; d., depth; l., length; diam., diameter. The objects were measured in centimeters. Dimensions are given in centimeters followed by inches, which have been rounded off to the nearest eighth of an inch.

While the order of objects in the book is chronological, pieces that have a particularly strong iconographical or functional connection are occasionally grouped together, regardless of their date.

All of the objects in this catalogue are in the Department of Greek and Roman Art, with the exception of the cylinder seals (cat. nos. 102-7), which are in the Department of Ancient Near Eastern Art.

Citations are abbreviated throughout the book; full references are provided in the bibliography.

The parenthetical reference that follows the accession number of each object is to J. L. Myres's *Handbook of the Cesnola Collection of Antiquities from Cyprus*, still the basic guide to the Cesnola Collection as a whole. Unless otherwise indicated, the credit line for each object is: The Cesnola Collection, Purchased by subscription, 1874-76.

CHRONOLOGY

CYPRUS

PRE-NEOLITHIC PERIOD: CA. 10,000 B.C.

Akrotiri culture (CA. 8800 B.C.)

First hunter-gatherers

NEOLITHIC PERIOD: CA. 8500–CA. 3900 B.C.

Khirokitia culture (CA. 7000/6500 B.C.–5700/5500 B.C.)

Arrival of first settlers from the Near East

Sotira culture (CA. 4600/4500 B.C.–4000/3900 B.C.)

First handmade pottery produced

CHALCOLITHIC PERIOD: CA. 3900–CA. 2500 B.C.

Erimi culture

Earliest metal objects

BRONZE AGE

EARLY CYPRIOT I (EARLY BRONZE AGE I): CA. 2500–CA. 2075 B.C.

Philia culture (CA. 2600/2500–2300 B.C.)

? Arrival of settlers from Anatolia

EARLY CYPRIOT II (EARLY BRONZE AGE II): CA. 2075–CA. 2000 B.C.

EARLY CYPRIOT III (EARLY BRONZE AGE III): CA. 2000–CA. 1900 B.C.

MIDDLE CYPRIOT I (MIDDLE BRONZE AGE I): CA. 1900–CA. 1800 B.C.

MIDDLE CYPRIOT II (MIDDLE BRONZE AGE II): CA. 1800–CA. 1725 B.C.

MIDDLE CYPRIOT III (MIDDLE BRONZE AGE III): CA. 1725–CA. 1600 B.C.

LATE CYPRIOT I (LATE BRONZE AGE I): CA. 1600–CA. 1450 B.C.

Significant trade with Egypt, the Near East, and the Greek world

LATE CYPRIOT II (LATE BRONZE AGE II): CA. 1450–CA. 1200 B.C.

LATE CYPRIOT III (LATE BRONZE AGE III): CA. 1200–CA. 1050 B.C.

Major wave of Greek immigration (CA. 1100 B.C.)

MEDITERRANEAN WORLD

Minoan civilization on Crete
(CA. 3000–1100 B.C.)

Mycenaean civilization in Greece
(CA. 1600–1100 B.C.)

The “Sea Peoples” active in eastern
Mediterranean (late 13th–early
12th century B.C.)

CYPRUS

IRON AGE

CYPRO-GEOMETRIC I: CA. 1050—CA. 950 B.C.

Earliest evidence for the Greek language (11th century B.C.)

CYPRO-GEOMETRIC II: CA. 950—CA. 850 B.C.

Phoenician colony founded at Kition (mid-9th century B.C.)

CYPRO-GEOMETRIC III: CA. 850—CA. 750 B.C.

CYPRO-ARCHAIC I: CA. 750—CA. 600 B.C.

Assyrian rule (CA. 707—612 B.C.)

CYPRO-ARCHAIC II: CA. 600—CA. 480 B.C.

Egyptian rule (CA. 570—526/5 B.C.)

Persian rule (CA. 526/5—333 B.C.)

Persian siege of Cypriot cities (498/7 B.C.)

CYPRO-CLASSICAL I: CA. 480—CA. 400 B.C.

Struggle of Evagoras I of Salamis (r. 411—374/3 B.C.) against Persian rule

CYPRO-CLASSICAL II: CA. 400—CA. 310 B.C.

Submission of Cypriot cities to Alexander the Great (333 B.C.)

HELLENISTIC PERIOD: CA. 310—CA. 30 B.C.

End of city-kingdoms

Annexation of Cyprus by Ptolemy I of Egypt (294 B.C.)

Cyprus becomes province of Rome (58 B.C.)

Cyprus in possession of Cleopatra VII (CA. 47—30 B.C.)

ROMAN PERIOD: CA. 30 B.C.—CA. A.D. 330

Cyprus integrated into the Roman Empire (30 B.C.)

Saints Paul and Barnabas establish Christian community (CA. A.D. 47—49)

Revolt of Cypriot Jews (A.D. 116)

MEDITERRANEAN WORLD

Homer (CA. 750 B.C.)

Persian control of Ionia (by CA. 540 B.C.)

Greek victory over the Persians (479 B.C.)
Completion of Parthenon in Athens (432 B.C.)

Alexander's victory over the Persians at Battle of Issus (333 B.C.)

Romans sack Corinth (146 B.C.)
Greece becomes part of the Roman Empire

Byzantium (Constantinople) becomes capital of the Roman Empire (A.D. 330)



The eastern
Mediterranean



Cyprus (ancient place
names are italicized)

ANCIENT ART FROM CYPRUS



INTRODUCTION

Since the Middle Ages, European travelers, particularly pilgrims to the Holy Land, have visited Cyprus. In their accounts they refer to the island as the birthplace of Aphrodite, the land where Saints Paul and Barnabas preached Christianity, and the place where Shakespeare set *Othello*. There are occasional references to the ruins of specific monuments, such as those at Salamis and Paphos—still the two most important archaeological sites on the island.

During the first half of the nineteenth century, foreign scholars, mainly French, came to the island and showed the first serious interest in Cypriot antiquities, especially inscriptions. Local antiquarians formed private collections of antiquities, notably the Pierides Collection, begun by Demitrios Pierides toward the end of the century. Cypriot peasants began to provide material for collectors, digging wherever they could. Cyprus was then under Ottoman rule, and there were no laws to protect objects and monuments.

The second half of the nineteenth century witnessed the first excavations organized by amateur archaeologists—foreign consuls and bankers who vied with one another in making archaeological discoveries and publishing reports about them. R. Hamilton Lang, for example, was a Scottish banker who lived in Larnaca in the 1860s and 1870s and developed an interest in the antiquities of Idalion and Pyla. Scholarly investigations continued, by men such as Melchior de Vogüé and William Waddington. In 1863, as a result of the activities

of French scholars on the island, 173 Cypriot antiquities were removed to the Musée du Louvre, Paris, generating interest outside Cyprus in Cypriot archaeology. Studies, mainly of inscriptions found on Cyprus, began to appear in foreign archaeological journals.

Luigi Palma di Cesnola was the first American consul on Cyprus. Born in Rivarolo Canavese, in the Piedmont region of Italy, in 1832, he became an officer of the kingdom of Savoy and, after brief service in the Crimean War, emigrated to America in the late 1850s. In 1862 he volunteered for a New York cavalry regiment and served in the Civil War until 1864, including ten months in a Confederate prison. After being discharged, in both New York and Washington he applied his considerable energy, initiative, and skills at self-promotion to obtain the position of American consul on Cyprus. He arrived there with his pregnant wife and young daughter on Christmas Day, 1865.

Cesnola established himself in Larnaca, which was then Cyprus's most cosmopolitan town, where foreign consuls, bankers, and businessmen resided. His social contacts with foreign residents of Larnaca who had already developed an interest in archaeological activities persuaded him to follow their example. He had time to spare from his consular duties, as well as intellectual

Figure 1 (opposite). Limestone and terracotta sculpture from the Cesnola Collection on display at The Metropolitan Museum of Art, 1907



Figure 2. Cesnola as colonel of the Fourth New York Cavalry during the Civil War. Archives, The Metropolitan Museum of Art, New York. Gift of Mrs. J. Bradley Cook, 1997

curiosity and a material interest in unearthing and collecting antiquities. The lack of any laws that might hinder such a pursuit and the ease of finding expert diggers among the local inhabitants provided ideal conditions for the development of a hobby that was destined to become a passion and make Cesnola internationally famous.

Cesnola's archaeological activities on Cyprus have already been described in detailed studies of both a popular (McFadden 1971) and a scholarly nature (Masson 1961). Cesnola did not have any formal education as a historian or classical scholar that might have helped him to interpret and to publish the results of his discoveries, but he had easy access to experts in distinguished museums in Europe, such as the British Museum, London, and the Antiquarium, Berlin; he was also helped considerably by influential friends in New York, particularly the hotelier Hiram Hitchcock, whose Fifth Avenue Hotel,

which opened in 1859, was a gathering spot for everyone of social, political, or financial consequence. Hitchcock helped Cesnola unstintingly and unflaggingly with money, advice, and other assistance; his papers are now in the collection of Dartmouth College in New Hampshire.

Cesnola was fascinated by the limestone sculpture of Cyprus. He compared it to the works of Classical Greek sculpture, undoubtedly in an effort to enhance its value and importance. But he probably did so chiefly because sculpture was his most important discovery, in the temple of Aphrodite at Golgoi-Ayios Photios, which he unearthed in 1870. Statues of gods, goddesses, heroes, and priests, some over-lifesize, were brought up in large numbers. Ironically, it was sculpture that caused Cesnola's troubles with critics, chiefly the French dealer Gaston Feuardent. In his effort to present complete works Cesnola did not hesitate to put heads and limbs on bodies to which they did not belong. These irregularities notwithstanding, the collection of limestone Cypriot sculpture in The Metropolitan Museum of Art is the finest and richest of its kind, even by comparison with the collections in museums on Cyprus. Two unique limestone sarcophagi, one from Golgoi and the other from Amathus (cat. nos. 330, 331), are the centerpieces of the Cesnola Collection.

It is not certain how the Golgoi sculptures were found. A proper excavation report recording where the sculptures were situated in the sanctuary and describing accompanying artifacts did not interest Cesnola; nor did he provide plans, measurements, or other information about the architectural remains, if any, within which his discoveries came to light. It is even doubtful that he was present throughout the excavation. If one judges Cesnola and his methods by modern procedures, one must condemn him, but it should not be forgotten that in his day the main goal of archaeological activity was merely the discovery of works of art. Stratigraphy, architectural documentation, and the collection of scientific data are considerations that have evolved more recently. It is to Cesnola's credit that he preserved his Golgoi finds together—or so one hopes. But there is no defending the overenthusiasm with which he manipulated fragments in order to create complete statues.

Cesnola did not hesitate to use other unorthodox methods, which have added to the shadow cast over his work. He was active when the German archaeologist



Figure 3. Watercolor sketch of the 1863 cavalry engagement at Aldie, Virginia, in which Cesnola was taken prisoner. Archives, The Metropolitan Museum of Art, New York. Gift of Mrs. J. Bradley Cook, 1997

Heinrich Schliemann was making headlines with his discoveries at Troy (1871–90) and Mycenae (1871–94) and was publishing the results of his excavations in what may justifiably be considered scholarly papers, providing as much information as possible and taking into consideration the archaeological context and the architectural remains associated with his finds. Schliemann's excavations appealed enormously to classical scholars because they had an immediate relation to Homeric epic, at a time when the existence of ancient objects

directly pertinent to literary sources was a novelty. No doubt Cesnola envied Schliemann's achievements and their acclaim throughout the scholarly world. He wished to emulate Schliemann by making a great discovery at an important site from one specific period rather than just accumulating objects, however precious, from dozens of sites or tombs. Thus Cesnola claimed to have found at Kourion, near the southwestern coast of Cyprus, subterranean vaults that contained priceless treasures, including gold and silver jewelry. Ignorant of

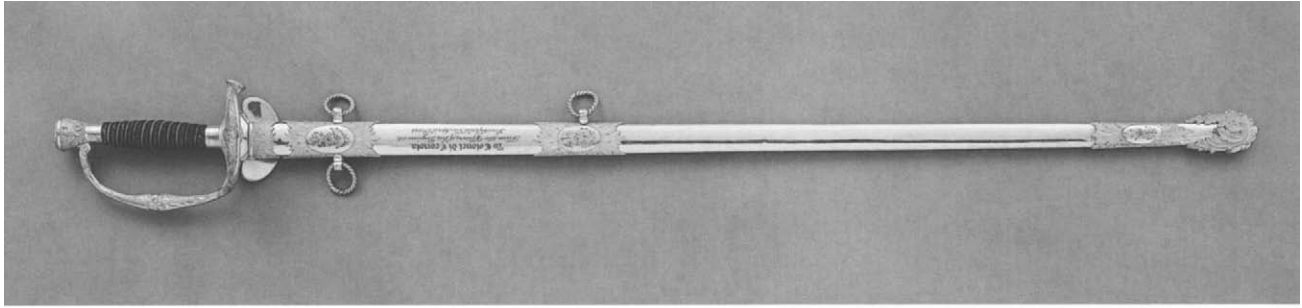


Figure 4 (top). Sword presented to Cesnola after his release from a Confederate prison and return to active duty. The Metropolitan Museum of Art, New York. Gift of Mrs. J. Bradley Cook, 1997.

Figure 5 (bottom). Detail of figure 4, showing inscription

the typology and chronology of ancient Cypriot artifacts, he described objects of widely disparate periods as having been found together. In order to gain credibility, he provided a ground plan with measurements of the subterranean vaults. This is the only plan with measurements that exists for any of Cesnola's architectural discoveries. The so-called Kourion Treasure kindled the public's imagination and elicited admiration and envy internationally. Cesnola himself confessed that his main concern was to rival Schliemann, stating that "when I publish my last discoveries, they will throw forever into shade those of Schliemann" (McFadden 1971, p. 161). The "Kourion Treasure" certainly impressed the trustees of the Metropolitan Museum and allowed Cesnola to inflate the price at which he sold his collection to the Museum. But the truth could not be hidden for long, and when it was disclosed Cesnola's reputation was damaged considerably (cf. McFadden 1971, pp. 157–65).

Recent archaeological excavations at the necropolis at Kourion may throw some light on the "Kourion Treasure." Cesnola evidently happened upon some very rich tombs in the necropolis, on the southeastern side below the acropolis, where he found silver and bronze bowls, alabaster vases, and bronze and iron tripods, besides jewelry and other artifacts. Some of these tombs may have been built chamber tombs with barrel-vaulted roofs, similar to one that was recently excavated by Demos Christou for the Cyprus Department of Antiquities. It was found half looted, but even so it yielded numerous pieces of gold jewelry, including beads that correspond exactly to the gold beads of a necklace now in the Metropolitan Museum (cat. no. 382). This tomb may have been opened first by Cesnola or his workers. It is situated in the same area where Cesnola is depicted, in a drawing published in his book *Cyprus: Its Ancient Cities, Tombs, and Temples* (New York, 1877), seated

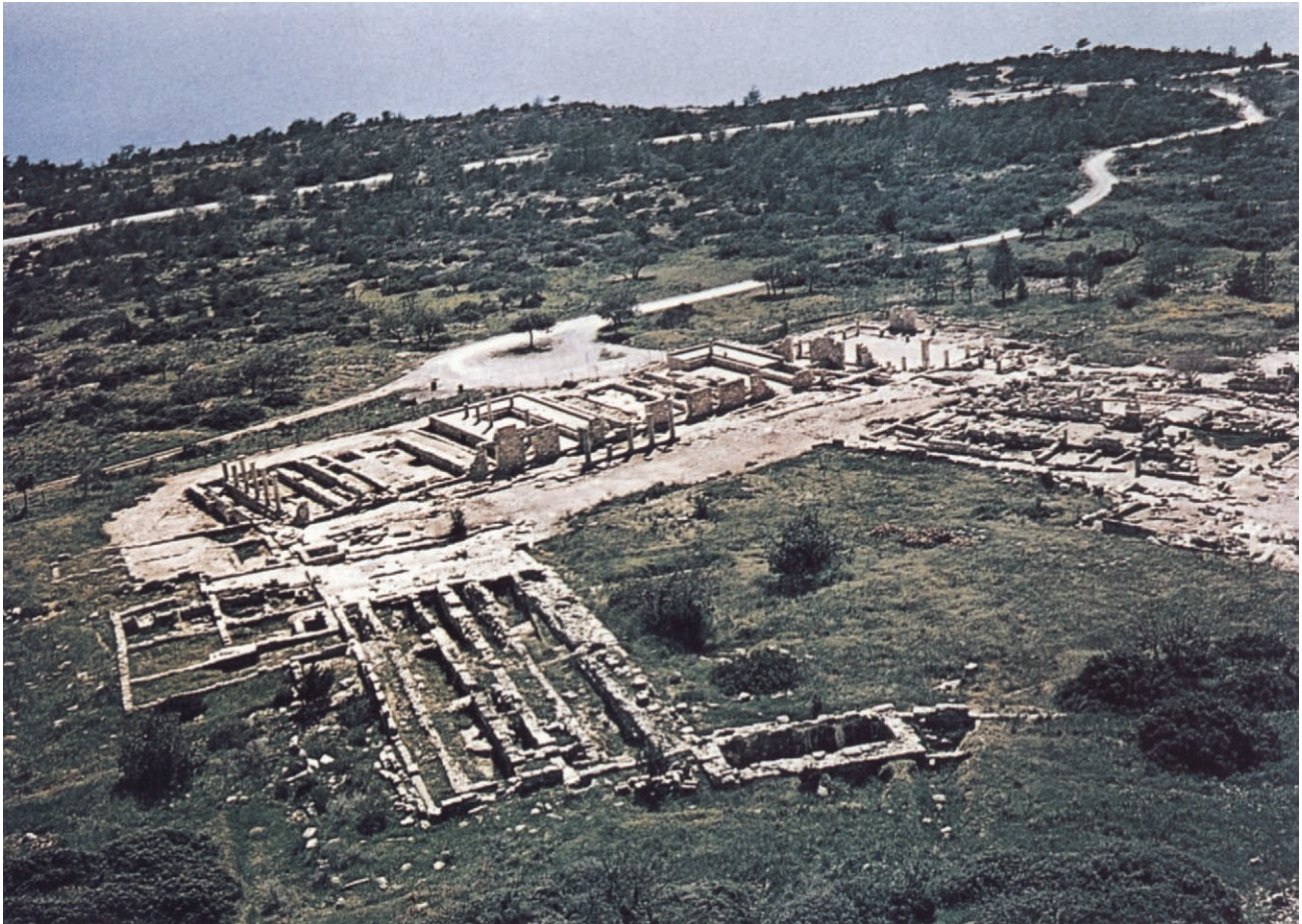


Figure 6. View of the site of Kourion

under a tree and looking through his binoculars at the acropolis of Kourion. He may have excavated more than one such built tomb, which “inspired” him to imagine a series of subterranean vaults.

The year 1872 was a pivotal one for Cesnola’s collection and his relation to The Metropolitan Museum of Art. Faced in 1871 with a ban on the export of antiquities from Cyprus, Cesnola succeeded in having the major pieces in his collection, notably the sculpture, shipped to England by mid-January 1872. He spent the rest of the year haggling with representatives from Saint Petersburg, Berlin, London, Paris, and New York over the sale of his collection. In December, John Taylor Johnston, president of the Metropolitan Museum, and fellow trustees approved the purchase. The collection reached New York in 275 crates, some nearly nine feet long, and in February 1873 Cesnola was allocated a salary

of \$500 per month and an appropriation of \$10,000 for the repair and installation of the Cypriot finds. They went on public view a month later. Cesnola returned to Cyprus at the end of the year with a contract from the Museum to pursue his excavations, which he did until 1876. The “Kourion Treasure” was the major result of this second campaign. In 1877 he returned to New York and very quickly was appointed secretary of the Metropolitan Museum. In 1879 he became the first director, a position that he held until his death in 1904.

As the primary display of archaeological material in the newly established museum, the Cesnola Collection attracted considerable attention. During his years of seeking a buyer for his finds, Cesnola enlisted the services of the firm Rollin & Feuardent, well-known art dealers in Paris. In August 1880, Gaston Feuardent launched a fierce attack on the restorations and alterations

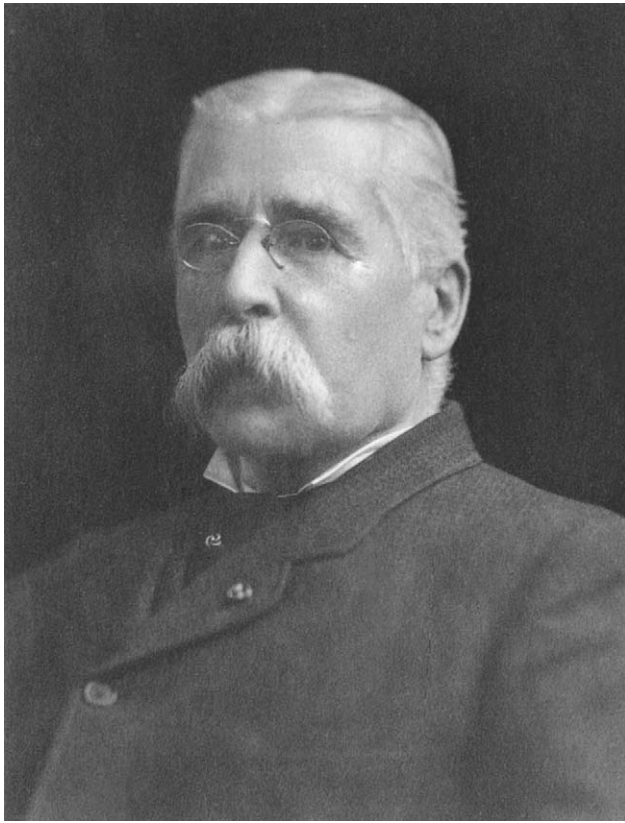


Figure 7. Cesnola during his tenure as director of The Metropolitan Museum of Art

to which objects in the Cesnola Collection had been subjected; he targeted one limestone figure (cat. no. 343) in particular. The controversy escalated into a court trial that ended in early 1884 with a vindication of Cesnola.

Even before this episode, Cesnola was aware that he had an obligation if not to vindicate then at least to explain his archaeological activities and discoveries. His *Cyprus: Its Ancient Cities, Tombs, and Temples* provides a dramatic and anecdotal account of his activities on the island. His most important publication, however, is the catalogue of his collection (or the majority of it), published in Boston and New York between 1885 and 1903 in three large volumes (with text and plates in each volume). Entitled *A Descriptive Atlas of the Cesnola Collection of Cypriote Antiquities in The Metropolitan Museum of Art, New York*, it remains a basic tool and source of information for students of Cypriot art.

In 1914 the British archaeologist J. L. Myres published a scholarly catalogue of the Cesnola Collection,

based on a more accurate typology and chronology of the objects, but with only a few small-scale illustrations. This catalogue, entitled *Handbook of the Cesnola Collection of Antiquities from Cyprus* (New York, 1914), provides a conspectus of all of the pieces now in the Cesnola Collection. Myres may be considered the first credible scholar of Cypriot archaeology. His *Handbook* remained for many years a fundamental work in the study of Cypriot art, though its commentary is too summary or outdated to be particularly useful today.

After Myres, scholarly study of the Cesnola Collection languished. Individual objects occasionally appeared in monographs or studies and in specialized catalogues published by Gisela M. A. Richter, curator of classical art at the Metropolitan Museum. In 1928 a large portion of the Cesnola Collection was auctioned by the Museum and scattered among other museums and private collections in the United States—and perhaps elsewhere: there is no complete record of the destination of the pieces. A catalogue with some illustrations was published by the Anderson Galleries in 1928 (*Cypriot and Classical Antiquities: Duplicates of the Cesnola and Other Collections, Sold by Order of the Trustees of The Metropolitan Museum of Art*). Two thousand three hundred objects were bought by the John and Mable Ringling Museum of Art, Sarasota (Florida). A large number had earlier gone to Stanford University. Before the Anderson auction, additional pieces had also been disposed of through “over-the-counter” sales at the Museum; the purchasers were predominantly private individuals. Of the thirty-five thousand objects that Cesnola removed from Cyprus, about six thousand remain in the Metropolitan Museum.

Cesnola left Cyprus for good in 1876, two years before the annexation of the island by Great Britain and the prohibition of all unauthorized archaeological activity. Cesnola’s brother Alexander, who at the invitation of Luigi operated in Cyprus in 1877 and 1878, mainly in the area of Salamis, did not make any outstanding discoveries. Part of his collection was confiscated by the island’s new rulers, part of it was acquired by the Antiquarium, Berlin.

One of the first archaeological visitors to Cyprus after its annexation by Great Britain was Max Ohnefalsch-Richter, a Prussian classical scholar who came to the island at the end of 1878. In 1879 he began his archaeological activities at Kition, afterward continuing at



Figure 8. Terracotta sculpture from the Cesnola Collection on display at The Metropolitan Museum of Art, 1907

Tamassos, Marion, Voni, and elsewhere. Ohnefalsch-Richter excavated extensively on Cyprus and tried to situate Cypriot archaeology in the context of neighboring cultures. He possessed a vast erudition, clearly seen in his monumental work *Kypros, die Bibel und Homer* (Cyprus, the Bible, and Homer), published in Berlin in 1893. He disapproved of Cesnola's archaeological activities on Cyprus and was critical of his methods. As with Cesnola, however, so with Ohnefalsch-Richter, the material aspect of his archaeological investigations was an important factor; for payment, he supplied large numbers of the antiquities he unearthed to Berlin's Antiquarium and other European institutions. He was not the only one to do so. R. Hamilton Lang dispatched numerous Cypriot antiquities that he excavated to the British Museum. In this way the major museums of Europe acquired vast collections of Cypriot antiquities.

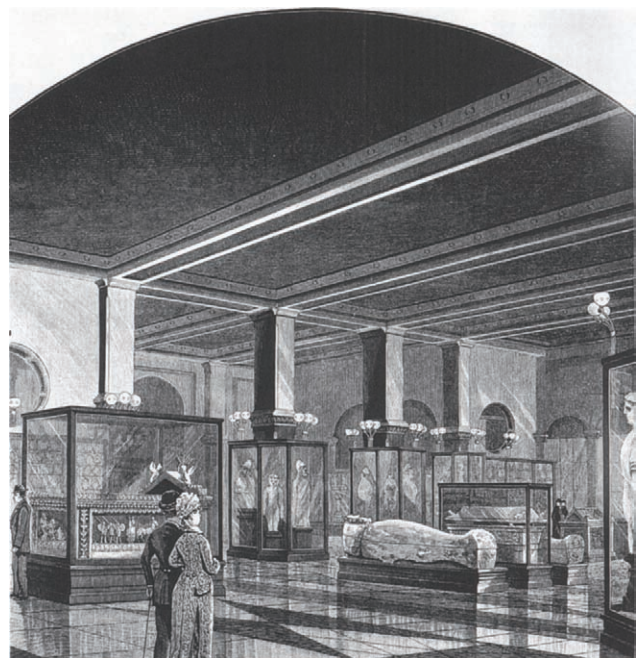


Figure 9. Major pieces of sculpture from the Cesnola Collection on display at The Metropolitan Museum of Art, 1880



Figure 10. Picrolite figure. Cypriot, Chalcolithic (ca. 3900–ca. 2500 B.C.). The Metropolitan Museum of Art, New York. Rogers Fund, 1951 (51.11.5)



Figure 11. Fragmentary picrolite figure. Cypriot, Chalcolithic (ca. 3900–ca. 2500 B.C.). The Metropolitan Museum of Art, New York. Rogers Fund, 1951 (51.11.6)



Figure 12. Picrolite pendant. Cypriot, Chalcolithic (ca. 3900–ca. 2500 B.C.). The Metropolitan Museum of Art, New York. Rogers Fund, 1951 (51.11.7)

Partly for its own sake but mainly because it was easy to acquire, Cypriot art started to appeal to art historians and archaeologists. In 1888 British archaeologists began to organize systematic excavations in their new colony—at Marion, Salamis, Enkomi, Kourion, Palaepaphos, and Amathus—that continued for nearly ten years. The spoils were shared among the main archaeological museums of England: the British Museum, London; the Ashmolean Museum, Oxford; and the Fitzwilliam Museum, Cambridge. Cyprus acquired its own museum in 1883, mainly through private initiative, in which leftovers of the foreign excavations, accidental discoveries, and occasional purchases were assembled. In 1899, Myres and Max Ohnefalsch-Richter published a *Catalogue of the Cyprus Museum*. The museum grew during the first two decades of the twentieth century, encouraged by the colonial government and by the museum's first Cypriot curator, Menelaos Markides,

who in 1913–14 assisted Myres in excavations at Kition, Palaepaphos, Kythrea, and Lefkoniko. Other local scholars carried out small-scale excavations and research in various parts of the island.

Cypriot archaeology entered a new, mature phase between 1927 and 1931, the years of the Swedish Cyprus Expedition. Under the leadership of Einar Gjerstad, the expedition laid the foundations on which scholars continue to build. The expedition concerned itself with Cypriot archaeology from the Neolithic to the Roman period. The classification of Cypriot artifacts was refined, and stratigraphic excavations helped to establish firm chronologies. All the excavations of the Swedish Cyprus Expedition were published in an impressive series of volumes that present not only site reports but also syntheses treating the material culture of ancient Cyprus.

Subsequent French, British, and Australian archaeologists increased the available knowledge about specific

periods in ancient Cyprus that had been inadequately studied. Museums throughout the world benefited from Cyprus's generous Antiquities Law, enacted in 1935, which allowed foreign missions to remove a substantial share of their finds. But the same law allowed the government's Department of Antiquities, also created in 1935, to exert control over excavations, ancient monuments, and museums. The holdings of the Cyprus Museum were enriched, and the Department of Antiquities and its professional staff played an important role in archaeological research through sponsorship of both excavations and publications, mainly by Cypriot archaeologists. Porphyrios Dikaïos collaborated closely with the archaeologists of the Swedish Cyprus Expedition. As assistant curator of the Cyprus Museum and subsequently curator, he organized and strengthened the museum's collection.

Dikaïos specialized in the Neolithic and Chalcolithic periods. The newly identified Cypriot Neolithic period added several millennia to the island's prehistory. Through systematic excavation the Neolithic culture of Cyprus emerged as highly developed in its art and architecture. Cyprus assumed its place within the ranks of the prehistoric cultures of the eastern Mediterranean. Since Dikaïos's work, evidence of a pre-Neolithic phase dating from about 10,000 B.C. has been detected on the southern coast of Cyprus. The recent discovery of additional Neolithic sites throughout Cyprus, including the eastern coast, is indicative of how widespread these early cultures were. The Cypriot Neolithic itself started as early as the end of the ninth millennium B.C.

The most dramatic development, however, concerns the Chalcolithic period, for recent discoveries in the Paphos area have revealed the artistic splendors of this period and its spirituality, with rich religious ritual centered on concepts of fertility and regeneration. Of particular importance is the end of the Chalcolithic period, about 2500 B.C., and the aftermath of the catastrophe that brought the Early Bronze Age II to an end in Anatolia and sent immigrants from that region to Cyprus. Scholars have not yet fully assessed the resulting changes on Cyprus as compared with those in other regions of the Mediterranean. At sites in the Paphos district (Kissonerga) as well as the Nicosia district (Marki) stratigraphic continuity from the Neolithic period to the Early Bronze Age allows a better understanding of the

transition from one to the other. Because sites with such early material had not been discovered in the nineteenth century, the Neolithic and Chalcolithic periods are not represented in the Cesnola Collection; three Chalcolithic picrolite figurines in the Metropolitan Museum (figs. 10–12) were purchased much later.

For many years the Early Bronze Age was known only from excavations of cemeteries; recent excavations at settlement sites have revealed aspects of culture during this important period. Too little is known, however, about early metallurgy and exploitation of the island's rich copper resources. For the Middle Bronze Age, recent discoveries at Tell el-Dab'a, the ancient capital of the Hyksos in Egypt, have demonstrated strong connections between Cyprus and Egypt at the end of the seventeenth century B.C. Similar relations must have existed between Cyprus and countries in the Levant and beyond.

The Late Bronze Age is one of the most important periods of Cypriot prehistory. The island established international relations based on trade and exchange with its neighbors—Anatolia, the Levant, Egypt, and the Aegean. The material culture developed dramatically, often under the influence of foreign artistic styles. Cypriots adopted the Cypro-Minoan script, borrowed from the Aegean, in about 1500 B.C. Various documents in the script, mainly clay tablets found in Syria as well as on Cyprus, wait to be deciphered; it is not known in which language they are written. At the end of the Late Bronze Age the Cypro-Minoan script developed into the syllabic script that prevailed on Cyprus for more than half a millennium, until the introduction of the Greek alphabet.

The study of the Late Bronze Age had been advanced considerably by the excavation of tombs by the Swedish Cyprus Expedition, but it was C.F.A. Schaeffer, the French archaeologist active at Ugarit, in Syria, who brought to light the settlement site of Enkomi, near the eastern coast of Cyprus. In 1932 he discovered a large town at Enkomi exactly where the Swedish archaeologists had previously spent several years uncovering tombs, believing that the architectural remains above belonged to later periods. Porphyrios Dikaïos joined the Enkomi excavations in 1948 as director of the mission's Cypriot team. The campaigns lasted several decades, until 1974, and opened new horizons in Cypriot archaeology, linking the island's culture not only with that of the



Figure 13. Copper ingot. Late Bronze Age, ca. 1200 B.C., or later. The Metropolitan Museum of Art, New York. Rogers Fund, 1911 (11.140.7)

Aegean but also with that of the rest of the Mediterranean world. In 1952 the Department of Antiquities initiated a major archaeological project at the Graeco-Roman site of Salamis, on the eastern coast, where at the end of the nineteenth century a British Museum mission partially uncovered the remains of important public buildings from the Roman period. The present writer participated briefly in the excavations at Enkomi and took an active part in the excavations between 1952 and 1974 at Salamis.

Much research in recent years has been dedicated to the maritime trade between Cyprus and the rest of the eastern and central Mediterranean during the Late Bronze Age. Shipwrecks off the southwestern coast of Anatolia and in the Gulf of Argos have provided new information, but interpretation of the ships' cargoes, particularly the provenance of copper ingots (as well as those found on land in various parts of the Mediterranean), is still problematic (see fig. 13). The trade in pottery and the role of Cypriots in this trade require further exploration; the question of whether the clay itself was traded and the considerations underlying the diffusion of Mycenaean pottery in the Mediterranean have barely been addressed. The organic materials in the

cargoes of Late Bronze Age shipwrecks, especially that of Ulu Burun, demand renewed research into the trade in perishable goods, for which there is also information from written documents. Other questions that require clarification include the source of the tin needed for metalworking in the Mediterranean.

The Cesnola Collection is rich in objects that illustrate the whole of the Bronze Age, from the middle of the third to the end of the second millennium B.C. These objects are mainly ceramic vases and figurines, usually found in large numbers in tombs. They are representative of the various styles created by imaginative Cypriot potters. There are fewer bronzes and objects of fragile materials, such as ivory and faience, that deteriorate readily.

A topic that has dominated archaeological research both on Cyprus and in the Levant concerns the movements of "Sea Peoples" of these regions. This issue is particularly important for the study of Cyprus, where the dissolution of the Mycenaean empire in the twelfth and eleventh centuries B.C. had a direct bearing on the so-called Achaean colonization and subsequent Hellenization of the island. The equation of pottery styles with ethnicity and population movements is no longer tenable; other factors have to be investigated, and, happily, there are many (such as architectural styles or the adoption of Aegean arms and armor) that illustrate the deep cultural and political changes that the refugees who fled mainland Greece brought to Cyprus. The pottery in the Cesnola Collection illustrates the various phases of the development of Cypriot ceramics, from the beginning of the Late Bronze Age (about 1600 B.C.) to the end of the second millennium B.C. These include not only the indigenous production but also imported Mycenaean vases, some decorated in the pictorial style that was much appreciated on Cyprus and in the Levant during the fourteenth and thirteenth centuries B.C. Of particular importance is the group of zoomorphic vases from the eleventh century B.C. Events in the eleventh century B.C. were crucial to the completion of the island's Hellenization, and much has been done in recent years to clarify how the island accepted Greek culture, how the Greek language was introduced to Cyprus, and how the Cypro-Minoan script was adapted to the needs of the Greek language and became what is known as Cypro-syllabic. Political institutions that were introduced



Figure 14. View of an administrative building at Kalavassos, with storerooms from the thirteenth century B.C.

to Cyprus mainly in the eleventh century B.C. differ from those that developed in Greece during later periods, and this is critical in understanding cultural and political developments on Cyprus during the first millennium B.C.

Among the most far-reaching events in the early first millennium B.C. is the expansion of the Phoenicians in the Mediterranean. Recent excavations on Cyprus have greatly clarified the role of the Phoenicians on the island from about 800 to 312 B.C. Excavations by the Cyprus Department of Antiquities at Idalion, a Phoenician dependency from the fifth century B.C., have revealed a palace and part of its archives: tablets of gypsum inscribed with long texts, of an economic character, in Phoenician. Such evidence is valuable in defining Phoenician influence on the island at a time when renewed political and cultural contacts with the Aegean reawakened Greek consciousness among Cypriots. Related evidence has emerged in other areas of the Mediterranean, particularly on Crete and in Euboea.

The Cesnola Collection possesses the richest group of metal vessels known as Cypro-Phoenician bowls, decorated with incised and repoussé pictorial compositions (cat. nos. 297–307). They are made of bronze and silver, with one exception, of gold. Some are in perfect condition. They exemplify the mixed culture of Cyprus during the Archaic period (8th–6th century B.C.), when oriental elements were amalgamated with indigenous artistic styles. Cultural relations with the Aegean were resumed during the Archaic period. Moreover, the collection includes some fine Greek vases that were imported to Cyprus at this time.

Unquestionably the greatest wealth of the Cesnola Collection is its stone sculpture, found in sanctuaries or in tombs and dating from the sixth century B.C. to the Roman era. These works illustrate the artistic trends prevailing on the island for more than half a millennium, as well as the development of Cypriot religious beliefs. The Egyptianizing style in Cypriot sculpture of



Figure 15. View of the Phoenician temple of Astarte at Kition

the sixth century B.C. is well represented, as is Greek influence, which was particularly strong during the sixth and fifth centuries B.C. Besides the votaries found in sanctuaries, two outstanding stone sarcophagi from tombs at Amathus and Golgoi (cat. nos. 330, 331) illustrate the combination of oriental elements and Greek traditions in Cypriot religion.

Although Cypriot stone sculpture never attained the perfection of Greek art, the coroplastic art of the Cypro-Archaic period is unique in its liveliness and originality. The Cesnola Collection has fine examples of large-scale terracotta sculpture (cat. nos. 208–210), as well as terracotta figurines that are aesthetically pleasing and a source of information about religion and everyday life. Equally lively is the Cypro-Archaic pottery (cat. nos. 143–166); the collection includes excellent examples decorated in the pictorial free-field style.

The archaeological work relating to later periods, from the Classical to the Roman, is directly connected with historical events for which there is epigraphic and textual evidence. There is much more to be learned about the structure of the independent kingdoms of Cyprus, such as Salamis, Kition, and Amathus, and their material culture (such as their coinage), their external relations, and their relationships to one another. The archaeological record for the Classical and Hellenistic periods is deficient, for up to now Salamis, the most important of all Cypriot cities, has revealed only Roman remains.

The Classical period was punctuated by Cypriot attempts to gain freedom from the Persians, who held power for about two centuries. These attempts failed and, even worse, divided the population into pro-Greek and pro-Persian factions. The styles of Greek art and

Greek culture in general, however, penetrated deeply and influenced Cypriot artistic production. Works of art were imported from Greece, often in exchange for copper. Alexander the Great's conquest of Cyprus put an end to Persian rule, and the island became subject to the Ptolemys in Alexandria. The artistic production of Cyprus during the Ptolemaic period was part of the Hellenistic koine, a style that prevailed throughout the Mediterranean world.

The Romans' domination entailed heavy taxation, but emperors such as Trajan and Hadrian favored the cities of Salamis and Paphos and adorned them with fine public buildings that continue to be unearthed. The excellence of Cypriot mosaics and the luxury of the Roman villas are also apparent from recent work at Nea Paphos, the capital of Cyprus during the Late Hellenistic and Roman periods.

The Classical, Hellenistic, and Roman periods are well represented in the Cesnola Collection. Noteworthy and little-known are a series of Hellenistic and Roman heads (see cat. nos. 404–11). Special mention should also be made of the gold and silver jewelry in the collection, most of which is now displayed.

Since 1960, when Cyprus gained its independence, the Department of Antiquities of the Republic of Cyprus has followed a liberal policy toward foreign missions, aimed at accelerating the development of Cypriot archaeology, particularly in obscure areas, such as the early prehistoric periods and some phases of the Late

Bronze Age. This policy has brought to Cyprus missions from Europe, the United States, and Australia. Since the amendment of the Antiquities Law in 1964, all antiquities discovered in Cyprus belong to the state, and there is no division of finds with excavators. About fifteen to twenty foreign missions are active in various parts of the island each year. The professional staff of the Department of Antiquities has increased, and new museums have been created and the old ones expanded. The government's policy is not only to promote culture but also to link archaeology with economic development through cultural tourism.

More than 130 years after Cesnola's arrival in Cyprus, Cypriot archaeology remains a lively and challenging field for the student of cultures of the ancient world, because the island served throughout its past as a stepping-stone between the orient and the occident. Cesnola's methods of excavation deprive the collection of much of its archaeological or historical value. Nevertheless, it contains objects that are among the finest examples of Cypriot art. Cypriot sculpture, pottery, and metalwork cannot be studied properly without the Cesnola Collection. The Cesnola Collection of Cypriot antiquities is the most important collection outside Cyprus. In reinstalling and republishing the collection's major pieces, The Metropolitan Museum of Art is once again making accessible a significant part of its own history and a primary resource for the study of ancient Cyprus.



I.

THE PREHISTORIC PERIOD

[CA. 10,000—CA. 1050 B.C.]

The prehistory of Cyprus covers nearly nine thousand years, from the beginning of the Neolithic age to the end of the Late Bronze Age. In recent years a pre-Neolithic site was discovered on the southern coast of the island, but no permanent settlement was found, only a shelter for hunters of pygmy varieties of elephants and hippopotamuses. The Cesnola Collection was formed at a time when evidence of the earliest phases of the prehistoric period (Neolithic and Chalcolithic) had not yet been discovered, so the earliest artifacts in the collection date from the Early Bronze Age (ca. 2500 B.C. or slightly later).

The objects described in Part I were all gifts to the dead, found in tombs. Settlement sites were not extensively excavated before the 1930s, some sixty years after Cesnola's activities on Cyprus had ceased. Although variants of the objects illustrated here were commonly in daily use, the examples in the Metropolitan Museum do not give a complete picture of everyday life on the island because they were specifically created to honor and please the dead and to indicate their status. They are fine artifacts, and some are exceptionally pleasing to modern viewers as works of art. Pottery, terracotta figurines, metallic and stone objects, and gold jewelry are included.

Most of the pieces are of Cypriot manufacture, but some, such as the luxury Mycenaean pottery and the vases of faience, are imports from the Aegean and the Levant. Of particular note are the two elegant Mycenaean kraters (cat. nos. 70, 71) that were apparently made on the Greek mainland and exported to Cyprus during the

fourteenth or thirteenth century B.C.—coincidentally, at the time when Cypriots were exporting copper to nearby areas. The geographical position of Cyprus, along with its wealth in copper, contributed to enhanced trade and cultural relations with its neighbors, especially during the Late Bronze Age.

At that time, Cypriots were using the script known as Cypro-Minoan, borrowed about 1500 B.C. from the Cretans and adapted to the native language. Unfortunately, this script remains undeciphered; long examples exist on baked-clay tablets and other documents found at urban centers such as Enkomi (on the eastern coast) and Kalavassos (on the southern coast), but the language is not known. These documents were first found in the 1950s at Enkomi. Engraved and painted characters of the Cypro-Minoan script appear on a number of vases in the Cesnola Collection.

The pottery of the prehistoric Cypriots, especially that produced in the Early and Middle Bronze Ages, is exuberant and imaginative in shape and in decoration, which accords with its intended use in tombs. Terracotta figurines were also produced in fairly large numbers and placed in tombs throughout the Bronze Age; they most commonly depict female figures that symbolize regeneration. Other funerary objects, especially those buried with men, include bronze tools and weapons. The Ces-

Opposite: Detail, cat. no. 71

nola Collection is rich in both locally made and imported wares of the Late Bronze Age.

Gold and silver jewelry appears on Cyprus as early as 2500 B.C. The gold examples here date from the Late Bronze Age. Also included is a group of cylinder seals from that period. Cyprus had a highly developed glyptic art, which shows influences from both the Near East and the Aegean region.

It should be mentioned here that Alasia, the Late Bronze Age name for Cyprus, is referred to as a copper-producing country on nineteenth-century B.C. clay tablets from Mesopotamia (Charpin 1990, pp. 125–27). It is from this era that we have real evidence for trade with the outside world: the appearance of a series of items of foreign manufacture or influence at sites in eastern Cyprus—for example, axes of tin bronze; the Cesnola Collection has one specimen (cat. no. 94).

The maritime trade of Cyprus is illustrated by the cargoes of three shipwrecks recently discovered in or near the region of the Aegean Sea, dating from the end of the fourteenth century B.C. to about 1200 B.C. In two cases copper ingots were found, but Cyprus also exported fine pottery, agricultural products, wood, and perfume. Valuable information about the trade relations between Cyprus and Egypt is furnished by correspondence between the pharaoh of Egypt and the king of Alasia, dating from the first half of the fourteenth century B.C. (The tablets bearing this correspondence were found in the palace of Tell el-Amarna in Egypt and today are scattered among various museums in Europe and the United States.) The Cesnola Collection has a number of objects of faience and alabaster that were imported into Cyprus from Egypt during this period.

COROPLASTIC (TERRACOTTA) ART

Throughout the Bronze Age, Cypriots produced handmade terracottas that translated their ideas about fertility and regeneration into clay. There is wide variation in the representation of the human figure in the terracottas from this time. Among the notable creations of the Early and Middle Cypriot periods are scenes from religious and secular life. They appear both as vase decorations and as independent coroplastic creations (for a survey of the coroplastic art of prehistoric Cyprus, see V. Karageorghis 1991).

EARLY AND MIDDLE CYPRIOT PERIODS (CA. 2500–CA. 1600 B.C.)

Red Polished Ware

Plank-shaped figurines are always female. Even when the breasts are not shown, it is certain that the figurines represent women because of their diadems, necklaces, earrings, and other ornaments. Early Cypriot plank-shaped figurines are stiff and strictly stylized, but by the Middle Cypriot period they have acquired arms and even short legs.

They are all handmade; molds were used much later, in the seventh century B.C. Incised decorations on both sides indicate facial characteristics, ornaments, and garments. Details of the developed, Middle Cypriot, examples can be seen in relief. Each figurine usually represents a single female figure, occasionally holding an infant. In some cases, a single body is represented with two necks, possibly an effort to represent a male and a female figure together.

Plank-shaped figurines were common during the Early Cypriot III–Middle Cypriot I periods. They do not represent divinities, but there is no doubt that they symbolize concepts of regeneration and fertility. They have long been known from tombs, and recently small numbers have been discovered at settlement sites (Frankel and Webb 1996, pp. 187–88; Mogelonsky 1996, p. 202). No sanctuary from this era has yet been located but, should one be found, it may well yield plank-shaped figurines. The flat shape and incised decoration of the early figurines may indicate the copying of wooden statues (xoana) that probably served as cult objects in sanctuaries.

The Cesnola Collection possesses only one early figurine of the plank-shaped type (cat. no. 2) (cf. V. Karageorghis 1991, pp. 49–52, pls. xx–xxx1). The other two are of the developed type (cat. nos. 1, 3). Their breasts and arms are clearly in relief, bent against their chests; catalogue number 3 is a classic example of the developed plank-shaped figurine, with its body and neck elliptical rather than rectangular in section and with its shoulders curving instead of exhibiting the stiff angularity of the earlier types. These figurines once wore earrings, probably of metal or thread; this feature can be observed occasionally on female figurines of the Middle Cypriot period, but it occurs more frequently in the Late Cypriot I and II periods.

Terracotta figurines of animals usually appear as part of the decoration on the rims of large cultic bowls or the shoulders of vases. Free-standing figurines (cat. nos. 5, 6) are rare (cf. V. Karageorghis 1991, pp. 103–4, pl. LVIII.4–6, nos. G13–G15; Frankel and Webb 1996, pp. 188–91; Mogelonsky 1996, pp. 203–4).

1. Plank-shaped figurine

Middle Cypriot (ca. 1900–ca. 1600 B.C.)

Red Polished Ware

H. 17.6 cm (6 $\frac{7}{8}$ in.)

74.51.1537 (Myres 2002)

Said to be from a rock-cut tomb at Alambra

The solid-slab figurine has a flat body but no legs. Its surface has a dark brown slip. A turban was probably worn across the upper part of the head; it is now detached, but it left a different coloration on the surface. The back is flat and plain.

BIBLIOGRAPHY: Doell 1873, p. 59, pl. XIV.2, no. 837; Cesnola 1877, p. 89, pl. VI; Cesnola 1894, pl. II.5; V. Karageorghis 1976b, p. 130, no. 100; J. Karageorghis 1977, p. 68; Orphanides 1983, p. 8, pl. II, no. 4; V. Karageorghis 1991, p. 88, pl. LI.5, no. Bj.16.

2. Plank-shaped figurine

Early Cypriot III–Middle Cypriot I (ca. 2000–ca. 1800 B.C.)

Red Polished Ware

H. 28.4 cm (11 $\frac{1}{8}$ in.)

74.51.1534 (Myres 2001)

Said to be from Alambra

The solid, square-shouldered figurine lacks arms and ears. The head and neck were recently restored with plaster. On the back, two groups of vertical zigzag lines run along the head and most of the neck.

BIBLIOGRAPHY: Cesnola 1894, pl. I.4; Orphanides 1983, pp. 5–6, pl. I, no. 1; V. Karageorghis 1991, pp. 55–56, pl. XXI.1, no. Ba.7.

3. Plank-shaped figurine

Middle Cypriot I (ca. 1900–ca. 1800 B.C.)

Red Polished Ware

H. 20.7 cm (8 $\frac{1}{8}$ in.)

74.51.1535 (Myres 2003)

Said to be from a rock-cut tomb at Alambra

In contrast to that of the naturalistic headdress, the incised decoration of the solid figurine with sloping shoulders is rather carelessly applied on both sides of the neck and body. The decoration on the back is similar to that on the front.

BIBLIOGRAPHY: Doell 1873, p. 59, pl. XIV.3, no. 838; Cesnola 1877, p. 89, pl. VI; Cesnola 1894, pl. II.6; Orphanides 1983, pp. 6–7, pl. III, no. 2; V. Karageorghis 1991, pp. 82–83, 93, pl. XLVIII.4, no. Bi.5.

4. Figurine in the form of an *askos*

Middle Cypriot I (ca. 1900–ca. 1800 B.C.)

Red Polished Ware

H. 5.1 cm (2 in.); L. 7.9 cm (3 $\frac{1}{8}$ in.)

74.51.1336 (Myres 59)

The solid, boat-shaped body has a horned protome on each side. The horns of one animal curve upward; the other's horns are slightly twisted. They may be a bull and a ram, respectively. Their noses are pointed, and punctures serve as their ears and eyes. Zoomorphic vases, or *askoi*, were commonly made in this shape. Because of the small size of this object, the sculptor produced a solid terracotta figurine. Had this been a functional *askos*, the two protomes would have served as spouts.

5. Dog(?)

Middle Cypriot I (ca. 1900–ca. 1800 B.C.)

Red Polished Ware

H. 4.1 cm (1 $\frac{5}{8}$ in.)

74.51.1293 (Myres 60)

The solid figurine has pointed ears, one of which is detached. A suspension handle projects from the top of the body.

6. Boar

Early Cypriot III–Middle Cypriot I (ca. 2000–ca. 1800 B.C.)

Red Polished Ware

H. 9.5 cm (3 $\frac{3}{4}$ in.)

74.51.834 (Myres 57)

The flattened body is heavy and seems to be solid. Lime fills the grooves.





7



8



9



10

*White Painted Ware***7. Cradle figurine**

Middle Cypriot (ca. 1900–
ca. 1600 B.C.)

White Painted Ware

H. 17.6 cm (6⅞ in.)

74.51.1536 (Myres 2005)

Said to be from Nicosia-Ayia
Paraskevi

The figurine is solid. The lower part of the cradle was cut off to allow for attachment to a modern base; the top part is missing. The infant's head and neck were modeled separately from the cradle, whose back is entirely covered with paint. Some clay figurines of infants in cradles, without female or mother figures, were buried in tombs and are obvious fertility and regeneration symbols. They were made in both Red Polished and White Painted wares.

BIBLIOGRAPHY: Cesnola 1894, pl. II.7; V. Karageorghis 1976b, p. 130, no. 101; J. Karageorghis 1977, p. 66; Orphanides 1983, p. 7, pl. v, no. 3; V. Karageorghis 1991, p. 173, pl. CXXXVII.3, no. WHP.ca.3.

8. Seated female with infant and cradle

Middle Cypriot (ca. 1900–
ca. 1600 B.C.)

White Painted Ware

H. 10.3 cm (4 in.)

74.51.1538 (Myres 2007)

Said to be from Alambra

This solid figurine holds a cradle with an infant on her lap; the cradle, its top now missing, was attached to the middle of her body by a strap. The seated female is a rare type of White Painted Ware figurine. Such works usually decorate large Early and Middle Cypriot period bowls of Red Polished Ware (e.g., V. Karageorghis 1991, pp. 121–23, pls. LXXXIV.1, LXXXV.6, nos. SC13, SC19). This figurine may have become detached from a large vase or, more probably, from a flat platform. It should be noted that, unlike the Red Polished Ware figurines, the woman shown here does not hold the cradle in her arms.

BIBLIOGRAPHY: Cesnola 1894, pl. I.3; V. Karageorghis 1976b, p. 131, no. 102; J. Karageorghis 1977, p. 66, pl. 18a; Orphanides 1983, pp. 8–9, pl. VII, no. 5; V. Karageorghis 1991, pp. 170–71, pl. CXXXVI.2, no. WHP.BH.1.

*Black Slip Ware***9. Female figurine**

Middle Cypriot III–Late Cypriot I
(ca. 1725–ca. 1450 B.C.)

Black Slip Ware

H. 26.5 cm (10⅜ in.)

74.51.1544 (Myres 2004)

Said to be from a rock-cut tomb
at Alambra

The left foot and the lower part of the leg are restored. The slip is largely worn off on the back. This figurine belongs to a small group known in both Red Polished and White Painted Ware, probably from the later part of the Middle Cypriot period (V. Karageorghis 1991, pp. 176–80). Unlike other figurines of this group, it is hollow; thus, it anticipates Late Cypriot II nude female figures with large pierced ears that have more or less the same pose (see cat. nos. 11, 13, and 14). The Black Slip fabric suggests the date.

BIBLIOGRAPHY: Doell 1873, p. 59, pl. XIV.8, no. 839; Cesnola 1877, p. 89, pl. VI; Cesnola 1894, pl. II.12; L. Åström 1972, fig. 16.4; V. Karageorghis 1976b, p. 131, no. 103; J. Karageorghis 1977, p. 65; Orphanides 1983, pp. 13–14, pl. IV, no. 11; V. Karageorghis 1991, pp. 178–79, pl. CXL.9, no. Ea.11.

LATE CYPRIOT II–III PERIODS

(CA. 1450–CA. 1050 B.C.)

Coroplastic art of the Late Cypriot II–III periods is characterized mainly by standing nude female figurines. Their arms are bent, their hands resting either against the sides of the body (e.g., cat. no. 14) or against the stomach below the breasts (e.g., cat. nos. 10, 11, and 15). They may also hold an infant (e.g., cat. nos. 12, 13) (cf. V. Karageorghis 1993a, pp. 3–13). The clay's fabric resembles that of Base-Ring Ware pottery from the same period (see cat. nos. 59–66). Some of the figurines are hollow, but others, usually smaller in size, are solid and flat (e.g., cat. nos. 10, 12). The surface is often shaved.

Several have a birdlike face and a large nose (e.g., cat. nos. 11–14). Some of these have large pierced ears that occasionally preserve earrings in clay (e.g., cat. nos. 11, 13) or metal. The pubic triangle is accentuated and the breasts are clearly shown. This type of figurine may be Syrian in origin; Cypriot sculptors adopted the type and created their own variations.

Another series of female figures is similar to those with the birdlike face, but the facial characteristics differ (e.g., cat. nos. 10, 15). The head is always flat. Black and brown paint are used around the neck; on the head and the pubic area the paint represents hair. The flat head and other characteristics, such as the curving locks of hair at the temples and, occasionally, on the back in relief, suggest that Mycenaean coroplastic art influenced

the type (cf. V. Karageorghis 1993a, pp. 22–23).

Seated female figurines, male figurines with quadrupeds, and animal figurines from the same period have also been found. They are less common than the standing female figurines illustrated here.

*Base-Ring Ware*10. **Nude female**

Late Cypriot II (ca. 1450–

ca. 1200 B.C.)

Base-Ring Ware

H. 15.9 cm (6¼ in.)

74.51.1546 (Myres 2016)

Said to be from a tomb at Nicosia-Ayia Paraskevi

The figurine is solid.

BIBLIOGRAPHY: Cesnola 1894, pl. II.17; Orphanides 1983, pp. 15–16, pl. XIV, no. 13; V. Karageorghis 1993a, p. 12, pl. IX.7, no. B(iii)3.

11. **Nude female with birdlike face**

Late Cypriot II (ca. 1450–

ca. 1200 B.C.)

Base-Ring Ware

H. 15.6 cm (6¼ in.)

74.51.1541 (Myres 2011)

Said to be from Nicosia-Ayia Paraskevi

The figurine is solid.

BIBLIOGRAPHY: Cesnola 1894, pl. II.8; Orphanides 1983, p. 11, pl. VIII, no. 8; V. Karageorghis 1993a, p. 8, pl. VI.2, no. A(iv)5.

12. **Nude female with birdlike face, holding an infant**

Late Cypriot II (ca. 1450–

ca. 1200 B.C.)

Base-Ring Ware

H. 13.2 cm (5¼ in.)

74.51.1545 (Myres 2013)

Said to be from Nicosia-Ayia Paraskevi

The figurine is solid. Its large ears are not perforated, and each has two impressed pellets instead of large earrings.

BIBLIOGRAPHY: Cesnola 1894, pl. II.9; J. Karageorghis 1977, p. 74; Orphanides 1983, pp. 14–15, pl. XII, no. 12; V. Karageorghis 1993a, p. 9, pl. VI.10, no. A(v)7.

13. **Nude female with birdlike face, holding an infant**

Late Cypriot II (ca. 1450–

ca. 1200 B.C.)

Base-Ring Ware

H. 20.8 cm (8⅛ in.)

74.51.1542 (Myres 2012)

Said to be from Nicosia-Ayia Paraskevi

The figurine is hollow.

BIBLIOGRAPHY: Cesnola 1894, pl. II.11; Orphanides 1983, pp. 11–12, pl. XI, no. 9; Merrillees 1988, p. 48; V. Karageorghis 1993a, p. 6, pl. III.8, no. A(ii)5.



11



12



13



14



15

14. Nude female with birdlike face

Late Cypriot II (ca. 1450–
ca. 1200 B.C.)

Base-Ring Ware

H. 15.7 cm (6⅞ in.)

74.51.1547 (Myres 2009)

Said to be from Nicosia-Ayia
Paraskevi

The figurine is hollow.

BIBLIOGRAPHY: Cesnola 1894,
pl. II.10; J. Karageorghis 1977, p. 74;
Orphanides 1983, p. 16, pl. IX,
no. 14; V. Karageorghis 1993a,
pp. 4–5, pl. II.5, no. A(i)12.

15. Nude female

Late Cypriot II (ca. 1450–
ca. 1200 B.C.)

Base-Ring Ware

H. 21.8 cm (8⅞ in.)

74.51.1549 (Myres 2014)

Said to be from a tomb at Nicosia-
Ayia Paraskevi

The figurine is hollow. The groove
on the left breast is accidental.

BIBLIOGRAPHY: Doell 1873, p. 59,
pl. XIV.9, no. 841; Cesnola 1877,
p. 89, pl. VI; Cesnola 1894, pl. II.15;
J. Karageorghis 1977, p. 82; Orpha-
nides 1983, pp. 17–18, pl. XV, no. 16;
V. Karageorghis 1993a, p. 12, pl. IX.2,
no. B(ii)10.



16

Mycenaean Ware

16. Human figure in three-legged chair

Mycenaean IIIB (13th century B.C.)

Terracotta

H. 8.9 cm (3½ in.)

74.51.1711 (Myres 2018)

Said to be from Alambra

The pinched face and flat head are characteristic of Mycenaean figurines. The lower part of the body is fused with the backrest of the throne as if the figure were shown in relief. Because of its small size, the figure appears to be stand-

ing rather than sitting. There are no indications of gender.

Numerous Mycenaean examples of chairs or thrones exist. Some, like this one, have a human figure seated in them. In two cases the figure is female (Amandry 1986). Others have no occupant. Except for a few rare cases, the thrones have three legs. Those with four legs, one of which is from Cyprus, are of late Mycenaean date (cf. Iakovides 1970, pp. 270–72). Amandry (1986) associated Mycenaean thrones with the tripod of the Pythia (the presiding priestess at the oracle at Delphi), but the

existence of four-legged thrones weakens his hypothesis. It is possible that three-legged thrones with a seated figure had cultic significance (cf. Iakovides 1970, p. 271, with references to previous discussions).

BIBLIOGRAPHY: Cesnola 1894, pl. 1.2; Mylonas 1956, p. 114 n. 16; Richter 1966, p. 6 n. 14, fig. 13; French 1971, p. 170; Amandry 1986, p. 173, no. VII.55, pl. 7b.

17. Male head

Late Cypriot III (ca. 1200–ca. 1050 B.C.)

Terracotta

H. 12.2 cm (4¾ in.)

74.51.1471 (Myres 1451)

Said to be from Idalion

This hollow head, together with another similar head (cf. V. Karageorghis 1993a, p. 32, no. L12), is here tentatively dated to the Late Cypriot III period, but an early Geometric date, as Myres suggested (1914, pp. 55–56), should not be excluded.

BIBLIOGRAPHY: Cesnola 1894, pl. xxx.55; V. Karageorghis 1993a, p. 32, pl. XIX.4, no. L12.



17

POTTERY

The ancient inhabitants of Cyprus started to produce pottery during the later part of the Neolithic period, in the middle of the fifth millennium B.C.

Imagination and exuberance characterize the Early and Middle Bronze Age ceramics produced on Cyprus. The vases are handmade, since the potter's wheel was not introduced until about 1600 B.C. They are richly decorated with painted, incised, and relief motifs, and their shapes are based on zoomorphic and anthropomorphic figures as well as on composite vessel forms. All illustrate the ability of the potter and show the desire to impress, a phenomenon that started in the Early Cypriot period.

By the middle of the second millennium B.C., the Cypriot artist was inspired by pottery imported from the Aegean and the Levant that is now found mainly in tombs.

EARLY AND MIDDLE CYPRIOT PERIODS (CA. 2500–CA. 1600 B.C.)

Red Polished Ware

Red Polished Ware made its appearance in the repertoire of Cypriot ceramics at the very beginning of the Early Cypriot I period; it was introduced by emigrants from Anatolia who settled on the island soon after the middle of the third millennium B.C. Early Red Polished Ware from the “Philia Phase”—named after the region of northwestern Cyprus where this early fabric was first discovered—is not represented in the Cesnola Collection. The Red Polished Ware vessels that are published here all date from the Early Cypriot III period, or possibly slightly later, from Middle Cypriot I.

The surfaces were covered with red slip, and burnishing created their lustrous appearance. Sometimes linear motifs, incised before firing, decorate the vases. Lime, which was applied after firing, fills the incisions and contrasts with the red background.

Cypriot Red Polished Ware shapes, mainly jugs with a cutaway neck and a flat base, have affinities with those from Anatolia. By the end of the third millennium and into the beginning of the second millennium B.C., Cypriot potters were fashioning Red Polished Ware according to their own taste. Often

the ornament consists of motifs—such as human figures, quadrupeds, birds, bucrania, and snakes—in relief or in the round. Some of the motifs used on Red Polished Ware are symbols connected with religious beliefs. For example, the bucranium and the stylized snake are, respectively, related to life and death. Not represented in the Cesnola Collection is a series of large Red Polished Ware bowls decorated with figures in the round that have to do with everyday life or religious practices.

These wares have long been known from finds in tombs throughout the island, but recently they have appeared at settlement sites as well (Frankel and Webb 1996; Coleman et al. 1996). Their shapes and decoration highlight the creative spirit of the Cypriot potter, showing the artist's sense of elegance as well as of geometric symmetry.

Red Polished Ware pottery and its derivatives were manufactured throughout the Early Cypriot period and, in southern Cyprus, much of the Middle Cypriot period—for more than five hundred years.

Potters of the Middle Cypriot period never attained the vivacity and originality seen in Early Cypriot works. They tried to liberate themselves from the long tradition of Red Polished Ware, but they did not achieve any truly new and successful style.



18. Miniature composite vase

Early–Middle Cypriot (ca. 2500–ca. 1600 B.C.)

Red Polished Ware

H. 9.1 cm (3 $\frac{5}{8}$ in.)

74.51.1304 (Myres 54)

Said to be from Idalion

All seven bowls were made from one piece of clay. They share a common handle that had horned lugs at the top, now missing.

BIBLIOGRAPHY: Cesnola 1877, p. 103, pl. ix.

19. Vase in the shape of a leather bag

Early Cypriot (ca. 2500–ca. 1900 B.C.)

Red Polished Ware

H. 20.3 cm (8 in.)

74.51.1302 (Myres 44)

Said to be from Alambra or Ayia Paraskevi

Two horned projections protrude from the base and two more jut from the middle of the body, imitating the knobs of a leather bag.

BIBLIOGRAPHY: Cesnola 1894, pl. xcvi.820.

20. Bird-shaped *askos*

Early–Middle Cypriot (ca. 2500–ca. 1600 B.C.)

Red Polished Ware

H. 24.1 cm (9 $\frac{1}{2}$ in.)

74.51.1290 (Myres 46)

Said to be from Alambra, Ayia Paraskevi, or Idalion

The body stands on three legs with the feet turned backward. “Toes” are indicated by grooves.

BIBLIOGRAPHY: Cesnola 1877, p. 103, pl. ix; Cesnola 1894, pl. xcvi.825.

21. Zoomorphic *askos*

Early Cypriot (ca. 2500–ca. 1900 B.C.)

Red Polished Ware

H. 12.1 cm (4 $\frac{3}{4}$ in.)

74.51.800 (Myres 47)

22. Bowl

Early–Middle Cypriot (ca. 2500–
ca. 1600 B.C.)
Red Polished Ware
H. 36.1 cm (14¼ in.); diam. 27.6 cm
(10⅞ in.)
74.51.1329 (Myres 1)
Said to be from Alambra
BIBLIOGRAPHY: Cesnola 1877, p. 95.

23. Composite jug

Early Cypriot III–Middle Cypriot I
(ca. 2000–ca. 1800 B.C.)
Red Polished Ware
H. 22.1 cm (8¾ in.)
74.51.1160 (Myres 86)
Said to be from Alambra
BIBLIOGRAPHY: Cesnola 1894,
pl. LXXXIII.742.

24. Jug

Early Cypriot III–Middle Cypriot I
(ca. 2000–ca. 1800 B.C.)
Red Polished Ware
H. 26.4 cm (10⅜ in.)
74.51.1195 (Myres 82)
Said to be from Alambra
BIBLIOGRAPHY: Cesnola 1894,
pl. LXXXIII.744.





25. Jug with double neck

Early Cypriot III–Middle Cypriot I

(ca. 1900 B.C.)

Red Polished Ware

H. 21.8 cm (8 $\frac{5}{8}$ in.)

74.51.1194 (Myres 87)

26. Bird-shaped *askos*

Early Cypriot III–Middle Cypriot I

(ca. 2000–ca. 1800 B.C.)

Red Polished Ware

H. 14.8 cm (5 $\frac{7}{8}$ in.)

74.51.1202 (Myres 51)

Said to be from Alambra or Ayia Paraskevi

BIBLIOGRAPHY: Cesnola 1894,
pl. xcvi.842.

27. Pyxis with lid

Early Cypriot III–Middle Cypriot I

(ca. 2000–ca. 1800 B.C.)

Red Polished Ware

H. 9.1 cm (3 $\frac{5}{8}$ in.)

74.51.1208 (Myres 53)

Said to be from Alambra or Ayia Paraskevi

BIBLIOGRAPHY: Cesnola 1894,
pl. xcvi.823.

28. Bowl

Early Cypriot III–Middle Cypriot I

(ca. 2000–ca. 1800 B.C.)

Red Polished Ware

H. 10.6 cm (4 $\frac{1}{8}$ in.); diam. 17.5 cm (6 $\frac{7}{8}$ in.)

74.51.1196 (Myres 89)

Said to be from Alambra or Ayia Paraskevi

BIBLIOGRAPHY: Cesnola 1894,
pl. xcix.846.

Black Polished Ware

A small group of vases in Black Polished Ware appeared toward the end of the Early Cypriot period. The shapes in this ware are mainly small bowls (e.g., cat. no. 29), bottles (e.g., cat. no. 30), and jugs and juglets (e.g., cat. no. 31) that resemble Red Polished Ware vases. Their surfaces are black, a color achieved through firing the vases in a reducing atmosphere (cf. Waern-Sperber 1988). Red Polished and Black Polished Ware pottery continued to be produced on Cyprus into the beginning of the Middle Bronze Age, or the Middle Cypriot I–II period.

The Cesnola Collection possesses a large number of terracotta spindle whorls. They are usually conical in shape, and their decoration parallels Early and Middle Cypriot Red and Black Polished Ware pottery with engraved decoration. Spindle whorls were placed in tombs (of perhaps both men and women) so that the deceased could continue to spin wool in the next life. Spindle whorls also occur in settlement contexts (Frankel and Webb 1996, pp. 192–97; Mogelonsky and Bregstein 1996).

29. Bowl

Middle Cypriot I–II (ca. 1900–ca. 1725 B.C.)
Black Polished Ware
H. 5.3 cm (2 1/8 in.); diam. 9.4 cm (3 3/4 in.)
74.51.1248 (Myres 131)
Said to be from Alambra or Ayia Paraskevi

Lime fills the grooved decoration.

BIBLIOGRAPHY: Cesnola 1894, pl. xcvii.828.

30. Bottle

Middle Cypriot I–II (ca. 1900–ca. 1725 B.C.)
Black Polished Ware
H. 13.2 cm (5 1/4 in.)
74.51.1234 (Myres 135)
Said to be from Alambra or Ayia Paraskevi

BIBLIOGRAPHY: Cesnola 1894, xcvii.830.

31. Juglet

Middle Cypriot I–II (ca. 1900–ca. 1725 B.C.)
Black Polished Ware
H. 8.8 cm (3 1/2 in.)
74.51.1240 (Myres 134)
Said to be from Alambra or Ayia Paraskevi

Lime fills the grooved decoration.

BIBLIOGRAPHY: Cesnola 1894, pl. xcvii.832.

32. Conical spindle whorl

Early Cypriot III–Middle Cypriot I (ca. 2000–ca. 1800 B.C.)
Black Polished Ware
H. 3.8 cm (1 1/2 in.)
74.51.913 (Myres 141)
Lime fills the engraved linear decoration.

33. Conical spindle whorl with rounded base

Early Cypriot III–Middle Cypriot I (ca. 2000–ca. 1800 B.C.)
Red Polished Ware
H. 4.6 cm (1 3/4 in.)
74.51.931 (Myres 110)
Lime fills the engraved linear decoration.





White Painted Ware

White Painted decoration was the prevailing style of Chalcolithic ware and reappeared at the end of the Early Cypriot III period. This later version of White Painted Ware became dominant in Cypriot ceramics by the Middle Cypriot II era and continued into the Middle Cypriot III period.

In White Painted Ware, linear geometric patterns decorate the entire surface of vases. In earlier works, this decoration is in a glossy red paint (e.g., cat. no. 35). Later, it is rendered with black matte paint. Broad bands cover the entire surface of large vases (e.g., cat. no. 34), recalling the decoration of Chalcolithic White Painted Ware vases.

New shapes were introduced with the White Painted Ware of the Middle Cypriot period, though the basic repertoire continues from that of Red Polished Ware. During this period, potters were fond of string-hole lugs, adding them to excess (e.g., cat. nos. 36, 37). Zoo-morphic *askoi* were also favorites (e.g., cat. nos. 38, 39).

**34. Amphora**

Middle Cypriot III (ca. 1725–ca. 1600 B.C.)

White Painted V Ware

H. 44.1 cm (17³/₈ in.)

74.51.845 (Myres 242)

Said to be from Alambra

BIBLIOGRAPHY: Cesnola 1894, pl. LXXXVIII.769; Gjerstad 1926, pp. 173–74, no. 4; P. Åström 1972, p. 76, fig. XVIII.10.

35. Jug

Middle Cypriot I (ca. 1900–ca. 1800 B.C.)

White Painted I Ware

H. 23.2 cm (9¹/₈ in.)

74.51.1316 (Myres 267)

36. Jug

Middle Cypriot II (ca. 1800–ca. 1725 B.C.)

White Painted III–V Ware

H. 25.3 cm (10 in.)

74.51.1047 (Myres 197)

37. Composite jug

Middle Cypriot II (ca. 1800–ca. 1725 B.C.)

White Painted III–IV Ware

H. 20.7 cm (8¹/₈ in.)

74.51.1050 (Myres 233)

Said to be from Alambra

BIBLIOGRAPHY: Cesnola 1894, pl. LXXXVIII.768; P. Åström 1972, p. 47.



38. Zoomorphic askos

Middle Cypriot III (ca. 1725–ca. 1600 B.C.)

White Painted V Ware

H. 14 cm (5½ in.)

74.51.795 (Myres 221)

Said to be from Idalion (Potamia)

BIBLIOGRAPHY: Cesnola 1894, pl. xcv.811; P. Åström 1972, p. 77, fig. XVIII.1; V. Karageorghis 1976b, p. 127, no. 97.

39. Zoomorphic askos with a ram's head

Middle Cypriot III (ca. 1725–ca. 1600 B.C.)

White Painted I Ware

H. 14 cm (5½ in.)

74.51.801 (Myres 219)

Said to be from Idalion (Potamia)

BIBLIOGRAPHY: Cesnola 1894, pl. xcv.817; P. Åström 1972, p. 77, fig. XVIII.2.

40. Rattle(?)

Late Cypriot IB (ca. 1600–ca. 1450 B.C.)

White Painted V Ware

H. 9.2 cm (3⅝ in.)

74.51.804 (Myres 387)

The surface was smoothed with a tool. Rattles of this common shape are usually found in tombs of the Late Cypriot IB period (P. Åström 1972a, pp. 63–64).

Black Slip II Ware

In the Middle Cypriot period, pottery of the Black Slip II type was entirely covered with a slip that varied from red to dark brown or black. The two vases shown here (cat. nos. 41, 43) illustrate this variation. Thin engraved lines and thin bands in relief decorate the vases.

41. Jug

Middle Cypriot II (ca. 1800–ca. 1725 B.C.)

Black Slip II Ware

H. 25.1 cm (9⅞ in.)

74.51.1256 (Myres 160)

Red-on-Black and Red-on-Red wares developed in the eastern part of Cyprus, on the Karpas Peninsula. They are characterized by painted decoration that consists of linear patterns, mainly straight or wavy bands, that are applied in red paint on a black surface or, sometimes, on a dark red surface. The style was short-lived.

42. Hemispherical shallow bowl

Middle Cypriot II (ca. 1800–ca. 1725 B.C.)

Red-on-Black Ware

H. 9.9 cm (3⅞ in.); diam. 28.1 cm (11⅛ in.)

74.51.974 (Myres 280)

Said to be from Amathus

BIBLIOGRAPHY: Cesnola 1894, pls. CL.1108, .1109; P. Åström 1972, p. 110.

43. Tankard

Middle Cypriot II (ca. 1800–ca. 1725 B.C.)

Black Slip II Ware

H. 24.5 cm (9⅝ in.)

74.51.1091 (Myres 156)



Black Slip III Ware

Incised decoration on a black or dark brown surface characterizes Black Slip III Ware pottery. In some ways this ware, with its thin walls and metallic quality, is the precursor of Base-Ring Ware pottery of the Late Cypriot period. The predominant shape is the small jug with a long, narrow neck and a funnel mouth, probably used for perfumed oils (cat. no. 46). Also shown here are a composite juglet of an unusual shape (cat. no. 44) and a zoomorphic *askos* (cat. no. 45).

44. Composite juglet

Middle Cypriot III (ca. 1725–ca. 1600 B.C.)

Black Slip III Ware

H. 9.5 cm (3¾ in.)

74.51.1249 (Myres 169)

45. Zoomorphic *askos*

Middle Cypriot III (ca. 1725–ca. 1600 B.C.)

Black Slip III Ware

H. 8.3 cm (3¼ in.)

74.51.842 (Myres 172)

BIBLIOGRAPHY: P. Åström 1972, p. 107.

46. Jug

Middle Cypriot III (ca. 1725–ca. 1600 B.C.)

Black Slip III Ware

H. 12.4 cm (4⅞ in.)

74.51.1237 (Myres 168)

This type of vase, with a long, narrow neck and funnel spout, may have contained perfumed oils. The shape and engraved decoration were probably inspired by Tell el-Yahudieh jugs (see p. 46).

LATE CYPRIOT PERIOD (CA. 1600–CA. 1050 B.C.)

White Slip Ware

White Slip and Base-Ring wares dominated the Cypriot ceramic repertoire for more than four hundred years. White Slip Ware vases are usually handmade of a hard, gritty clay that is covered with a thick slip (for a general discussion, see Popham 1972). Painted decoration in orange-red to black paint is applied over the slip. In some cases, the painted decoration is deliberately in two colors, black and red (e.g., cat. no. 49). Clay for this fabric can be found where the Troodos Mountains extend into central Cyprus (cf. Gomez et al. 1995). Recently, an open-air factory for producing White Slip Ware was found at the site of Sanida-Mouttittou Ayiou Serkou, in the southern foothills of the Troodos Mountains, thirty-two miles northeast of Limassol (Todd, Pilides, and Hadjicosti 1993, with further references). The most popular shape in this ware is the medium-size hemispherical bowl with a round base and a wish-bone handle, usually referred to as a milk bowl. These bowls have been found in fairly large numbers in the Near East, Egypt, the Aegean, and as far west as the central Mediterranean and North Africa. At a time when fine wheel-made Mycenaean vases were readily available in the Mediterranean market, perhaps the handmade, primitive appearance of White Slip Ware vessels appealed to the taste even of the Aegeans. They may also have been popular because their hard shells and

impermeable surfaces made them suitable containers for hot liquids.

The earliest type, known as Proto-White Slip Ware, made its appearance at the very beginning of the Late Cypriot I period (ca. 1600 B.C.). It has been found almost throughout the island, therefore it may have been produced at more than one site. The Palaepaphos area, in western Cyprus, must have been a center of production, because fine White Slip Ware vases have been found in tombs there. Others were discovered in the area of Pendayia, in northwestern Cyprus. The surface of Proto-White Slip Ware is covered with a very thick slip, and the painted decoration is in orange-red matte paint. The red paint occasionally turned dark brown to black, and sometimes the white slip became gray, depending on the amount of oxygen in the kiln. The decoration is abstract and consists mainly of narrow latticed or hatched bands or wavy lines. In addition to the hemispherical bowls, there are also jugs of various sizes.

During the Late Cypriot I period, after the experimental stage of Proto-White Slip Ware, potters produced White Slip I Ware. It has a shiny surface and finely rendered painted decoration that resembles embroidered geometric motifs. Occasionally, the vase is left unpainted. White Slip I Ware pottery was sometimes made of fine white clay that differs from the usual dark gritty type. Examples have been found in the Palaepaphos area, and one fragment was found in the Aegean at the site of Phylakopi. The hemispherical bowl is the pre-

dominant shape (e.g., cat. no. 48), but there are also jugs (e.g., cat. no. 47), tankards (e.g., cat. no. 52), and large kraters.

In the Late Cypriot II period the production of White Slip Ware increased, but its quality declined. The surface of White Slip II Ware is matte, the painted decoration is in dark brown or black paint, and the decorative patterns are monotonous, usually consisting only of latticed bands. A notable exception is a krater fragment found recently at Kalavassos that is decorated in two colors with very naturalistically rendered birds (Cyprus Museum, Nicosia). Another bowl, in the Musée du Louvre, Paris, is painted with an octopus motif (Bossert 1951, p. 15, fig. 215, no. 215; Steel 1997). The Cesnola Collection includes fine examples of large kraters in White Slip II Ware (e.g., cat. nos. 51, 53). A small bowl (cat. no. 50) has a very unusual shape. The production of White Slip II Ware continued into the Late Cypriot IIIA period. It died out completely during the first half of the twelfth century B.C.



47. Jug

Late Cypriot I–II (ca. 1600–
ca. 1200 B.C.)

White Slip I–II Ware

H. 21.5 cm (8½ in.)

74.51.1365 (Myres 317)

Said to be from Alambra

BIBLIOGRAPHY: Cesnola 1894,
pl. LXXXVII.764.

48. Shallow bowl

Late Cypriot I (ca. 1600–
ca. 1450 B.C.)

White Slip I Ware

H. 6.2 cm (2½ in.); diam. 15.4 cm
(6⅞ in.)

74.51.1348 (Myres 292)

49. Handled bowl

Late Cypriot I (ca. 1600–
ca. 1450 B.C.)

White Slip I Ware

H. 5.7 cm (2¼ in.); diam. 8.1 cm
(3¼ in.)

74.51.1115 (Myres 295)

50. Conical bowl

Late Cypriot II (ca. 1450–
ca. 1200 B.C.)

White Slip II Ware

H. 7 cm (2¾ in.); diam. 11.9 cm
(4¾ in.)

74.51.1022 (Myres 298)

Inside, below the rim, short ver-
tical strokes are flanked by thicker
vertical strokes.



51



52



53

51. Large krater

Late Cypriot II (ca. 1450–
ca. 1200 B.C.)

White Slip II Ware

H. 26 cm (10¼ in.); diam. 24.8 cm
(9¾ in.)

74.51.1055 (Myres 310)

Said to be from Alambra

BIBLIOGRAPHY: Cesnola 1894,
pl. LXXXVI.761.

52. Tankard

Late Cypriot I (ca. 1600–
ca. 1450 B.C.)

White Slip I Ware

H. 22.4 cm (8⅞ in.)

74.51.1030 (Myres 313)

Said to be from Alambra

BIBLIOGRAPHY: Cesnola 1894,
pl. LXXXVII.765.

53. Large krater

Late Cypriot II (ca. 1450–
ca. 1200 B.C.)

White Slip II Ware

H. 25.1 cm (9⅞ in.); diam. 22.5 cm
(8⅞ in.)

74.51.1057 (Myres 308)

Base-Ring Ware

Base-Ring Ware is contemporaneous with White Slip Ware. Both were produced over a long period, beginning about 1600 B.C. and continuing into the first half of the twelfth century B.C. The term derives from the ring base that the jugs and bowls usually have, though there are cases where such a base is lacking. Base-Ring Ware is the natural successor to the monochrome fabrics from the end of the Middle Cypriot period, which are lighter than earlier pottery, such as the Red and Black Polished wares. Base-Ring Ware vessel walls are thin and hard. They exhibit a metallic quality that is also characteristic of the earlier Black Slip III Ware fabric (e.g., cat. nos. 44, 45). Base-Ring Ware vases are handmade and have a shiny dark gray to black surface, though occasionally they are brown. They are either plain or decorated in relief that consists of narrow bands or scrolls, often grooved to look like ropes (e.g., cat. nos. 54, 56). Sometimes, confronted coiling-snake motifs decorate the shoulders of jugs (e.g., cat. no. 57). The deep bowl with a wishbone handle is a popular shape (e.g., cat. no. 55). There are also jugs of all sizes, some of which are very elegant (e.g., cat. no. 54); tankards; lentoid flasks (e.g., cat. no. 60); “teapots” (e.g., cat. no. 66); and zoomorphic *askoi* (e.g., cat. nos. 63–65). One

particular form, the jug with a tall, narrow neck and funnel rim, often referred to as a *bil-bil* (e.g., cat. nos. 56, 58), was much favored abroad. It is frequently found in Egypt as well as in the Levant and the Aegean. In Sicily (Thapsos), this shape was copied by local potters. It has been suggested that the *bil-bil* shape, which when viewed upside down resembles an opium poppy, was used for vessels containing opium or perfumed oils that were exported from Cyprus during the Late Bronze Age (Merrillees 1989).

During the Late Cypriot II period, the quality of Base-Ring Ware deteriorated. The vases have dull surfaces and are occasionally painted with irregularly applied bands of white paint (e.g., cat. nos. 60, 61). The shapes are less elegant than before (e.g., cat. no. 59), but the repertoire is enriched by the addition of zoomorphic *askoi* (e.g., cat. nos. 63–65), the most frequent being the bull-shaped *askos*. Another type that makes its appearance for the first time is the jug with vertical ridges around the body, often known as Bucchero Ware (e.g., cat. no. 62). In the Late Cypriot III period and later, this type of vessel was wheel-made, as was the conical bowl with a wishbone handle. The bowls lose the metallic quality of the earlier handmade examples.



54

54. Jug
Late Cypriot I (ca. 1600–
ca. 1450 B.C.)
Base-Ring I Ware
H. 44.8 cm (17⁵/₈ in.)
74.51.1084 (Myres 338)



55. Bowl

Late Cypriot I (ca. 1600–
ca. 1450 B.C.)

Base-Ring I Ware

H. 10.6 cm (4 $\frac{1}{8}$ in.); diam. 16.8 cm
(6 $\frac{5}{8}$ in.)

74.51.1255 (Myres 363)

56. Jug

Late Cypriot I (ca. 1600–
ca. 1450 B.C.)

Base-Ring I Ware

H. 12.5 cm (4 $\frac{7}{8}$ in.)

74.51.1171 (Myres 354)

On the body, there is a motif of
two confronted coiling serpents.

Their heads are on the side opposite
the handle and appear on either
side of two vertical relief lines.

57. Jug

Late Cypriot I (ca. 1600–
ca. 1450 B.C.)

Base-Ring I Ware

H. 22.7 cm (9 in.)

74.51.1135 (Myres 342)

58. Double *bil-bil*

Late Cypriot I (ca. 1600–
ca. 1450 B.C.)

Base-Ring I Ware

H. 10.6 cm (4 $\frac{1}{8}$ in.)

74.51.1185 (Myres 358)

59. Conical footed bowl

Late Cypriot II (ca. 1450–
ca. 1200 B.C.)

Base-Ring II Ware

H. 10.2 cm (4 in.); diam. 15.6 cm
(6 $\frac{1}{8}$ in.)

74.51.1142 (Myres 364)



60. Lentoid flask

Late Cypriot II (ca. 1450–
ca. 1200 B.C.)

Base-Ring II Ware

H. 19.4 cm (7⁵/₈ in.)

74.51.1163 (Myres 328)

Said to be from Alambra

BIBLIOGRAPHY: Cesnola 1894,
pl. LXXXVI.759.

61. Jug

Late Cypriot II (ca. 1450–
ca. 1200 B.C.)

Base-Ring II Ware

H. 28.1 cm (11¹/₈ in.)

74.51.1089 (Myres 322)

62. Jug

Late Cypriot II (ca. 1450–
ca. 1200 B.C.)

Base-Ring II Ware

H. 12.7 cm (5 in.)

74.51.598 (Myres 396)



63. Bull-shaped askos

Late Cypriot II (ca. 1450–ca. 1200 B.C.)

Base-Ring II Ware

H. 12.4 cm (4 $\frac{7}{8}$ in.); L. 17 cm (6 $\frac{3}{4}$ in.)

74.51.826 (Myres 334)

Said to be from Idalion

BIBLIOGRAPHY: Cesnola 1894, pl. xcv.818.

64. Askos with bull protome

Late Cypriot II (ca. 1450–ca. 1200 B.C.)

Base-Ring II Ware

H. 21 cm (8 $\frac{1}{4}$ in.)

74.51.786 (Myres 323)

BIBLIOGRAPHY: Doell 1873, p. 68, pl. xvi.22, no. 4037; Cesnola 1877, pl. viii.

65. Bird-shaped askos

Late Cypriot II (ca. 1450–ca. 1200 B.C.)

Base-Ring II Ware

H. 13.3 cm (5 $\frac{1}{4}$ in.); L. 22.4 cm (8 $\frac{7}{8}$ in.)

74.51.789 (Myres 332)

BIBLIOGRAPHY: Misch 1992, p. 171 n. 1.

66. Teapot(?)

Late Cypriot II (ca. 1450–ca. 1200 B.C.)

Base-Ring II Ware

H. 9.7 cm (3 $\frac{7}{8}$ in.)

74.51.1141 (Myres 331)



Red Lustrous Wheel-made Ware
Red Lustrous Wheel-made Ware vessels, previously regarded as foreign imports to Cyprus, are now considered to have been indigenous. Their production began sometime in the sixteenth century B.C., lasted for some 350 years and, finally, died out at the beginning of the twelfth century B.C. (for a general study, see Eriksson 1993).

Vases of this ware have a red burnished surface. The repertoire of shapes is limited; the main forms are the tall spindle-shaped bottle and the lentoid flask, both of which are illustrated here (cat. nos. 67, 68). Some of the vases, especially the spindle bottles, may have contained perfumed oils. Other forms include impressive arm-shaped vessels, possibly used as incense burners in religious rituals.

In support of the Cypriot origin of Red Lustrous Wheel-made Ware is the frequent presence on the vessels of simple signs in the undeciphered Cypro-Minoan script, the form of writing used on Cyprus during the Late Cypriot period. Signs were often engraved on the bases of spindle bottles before the firing process (e.g., cat. no. 67). Signs also appear on other vases (e.g., cat. no. 68). Although the identification of these simple signs as Cypro-Minoan has not been universally accepted, there are other arguments that support a Cypriot origin: the ware appears longer on Cyprus than elsewhere, and in greater quantity. Red Lustrous Wheel-made Ware vessels of the same fabric as those from Cyprus have also been found in the Levant, Egypt, and Anatolia.

67. Spindle bottle

Late Cypriot (ca. 1600–ca. 1050 B.C.)

Red Lustrous Wheel-made Ware
H. 35.6 cm (14 in.)

74.51.1321 (Myres 371)

Said to be from Maroni

A V sign was engraved on the base before firing.

BIBLIOGRAPHY: Cesnola 1903a, pl. CXL.8; Eriksson 1993, p. 207, no. 363.

68. Lentoid flask

Late Cypriot (ca. 1600–ca. 1050 B.C.)

Red Lustrous Wheel-made Ware
H. 26.2 cm (10³/₈ in.)

74.51.1312 (Myres 376)

Said to be from Maroni

Before firing, a sign was engraved near the base of the handle (see detail below).

BIBLIOGRAPHY: Cesnola 1894, pl. CXLII.1060; Cesnola 1903a, pl. CXL.4; Daniel 1941, p. 281, Class v, no. 6; Eriksson 1993, p. 244, no. 844.



68. DETAIL

Tell el-Yahudieh Ware

Tell el-Yahudieh Ware pottery is not abundant on Cyprus. It appears in Middle Cypriot III–Late Cypriot IA tombs and is considered to be an import from Egypt. It was first manufactured there (in Nubia) and later in the Levant (at Ras Shamra). Tell el-Yahudieh Ware vases found on Cyprus are of the Egyptian type. Examples of the Levantine type are usually found only in that region. The ware received its name from the site of Tell el-Yahudieh in the Egyptian Delta, where it was first recorded. The most common form is a small jug with a biconical body (decorated with punctures), a narrow concave neck, an everted rim, and a button base. The narrow neck and funnel mouth suggest that these vessels were used for the export of precious perfumed oils. One specimen from Cyprus, however, has incised decoration of a Nilotic character, with birds and lotus flowers. It is from Morphou, in the northwestern part of the island (Vermeule and Wolsky 1990, pp. 296–97, 386–87, pls. 182, 183). The fish-shaped example illustrated here is a rare form found mainly in Egypt.

69. Fish-shaped vase

Late Bronze Age (ca. 1600–ca. 1050 B.C.)

Tell el-Yahudieh Ware

H. 7.3 cm (2 $\frac{7}{8}$ in); L. 12.4 cm (4 $\frac{7}{8}$ in.)

74.51.831 (Myres 384)

The head, fins, tail, lower body, and two horizontal bands on either side are burnished.

BIBLIOGRAPHY: Gjerstad 1926, pp. 202–3, no. 6; P. Åström 1972, p. 131; Kaplan 1980, pp. 32–33, 163, 323, fig. 124.C.

Mycenaean Pottery

Large numbers of Mycenaean vases started to inundate the Cypriot market at the beginning of the fourteenth century B.C., perhaps as a result of intensive trade relations between the Aegean and the eastern Mediterranean regions. Some of these luxury wares may have been exchanged for Cypriot copper. The krater was a popular form in the repertoire of Mycenaean vases, found almost exclusively in tombs on Cyprus and usually decorated in the pictorial style, with human and animal figures, notably in chariot scenes. In the early stages the compositions were realistically rendered, somewhat like the monumental fresco paintings that inspired them. During the later stages, pictorial stylization became stricter. The compositions lost their original liveliness, becoming merely ornamental.

Mycenaean vases in general and pictorially decorated kraters in particular had great appeal among wealthy Cypriots and other Near Easterners. Sometimes as many as half of the gifts in fourteenth- and thirteenth-century B.C. tombs consists of Mycenaean pottery; pictorial vases continued to be placed in tombs on Cyprus and the Levantine coast as late as about 1200 B.C., when trade relations between the Aegean and the Near East became restricted as the result of political turmoil.

Several scholars have suggested that Cypriots were involved in the creation of the Mycenaean pictorial style. This theory is based on the extraordinarily large numbers of such vases found on the island and



70. VIEW 1

the Levantine coast. Recent scientific research, however, has demonstrated that the clay used for the manufacture of the vases comes from the Argolid in the Greek Peloponnese. It cannot be ruled out, however, that some of the vases, especially those from the thirteenth century B.C., were made by Mycenaean potters working on Cyprus. That clay was traded in antiquity is

now well documented. Cypriots might have been responsible for regulating the trade in Mycenaean pictorial vases destined for the eastern Mediterranean market, for many of them bear Cypro-Minoan signs. These signs were engraved or painted after firing, usually on the bases or handles.

The Cesnola Collection is not rich in Mycenaean pottery, no

doubt because Cesnola was not very active in major Late Bronze Age cemeteries, such as those at Enkomi, Kition, and Kalavassos. The two chariot kraters illustrated here (cat. nos. 70, 71) and a fragmentary bird krater (74.51.5850) that is not described in this book are the only Mycenaean pictorial vases in the collection.



70. VIEW 2



70. VIEW 3



70. VIEW 4

70. Mycenaean chariot krater

Early Pictorial III or Late

Helladic IIIA:1 late style

(2nd quarter of the 14th century B.C.)

“Agora painter”

Terracotta

H. 36.7 cm (14½ in.); diam. (of

mouth): 27.2 cm (10¾ in.)

74.51.964 (Myres 436)

Said to be from Amathus; probably from Maroni

Perforations at the base and the top of the handles facilitated the firing process. The two tall, armless occupants of the chariot wear-

ing long spotted robes follow the tradition of Mycenaean chariot representations from the very beginning of the fourteenth century B.C. Static and symmetrical, the composition shows no attempt to render a specific narrative. The drawing is neat and elegant. Blots of paint on one of the chariot boxes may indicate that it was covered with the hide of an ox. The long-legged horses, with their harnesses rendered in white paint, follow the convention of Mycenaean vase painting: when two horses are meant to be represented, the

painter, in an attempt to show perspective, depicts only one body, with two tails, two pairs of hind and forelegs, as well as two heads. This is one of the rare cases in which two chariot groups are depicted on each side of a krater. Usually there is only one.

BIBLIOGRAPHY: Cesnola 1877, p. 268; Cesnola 1894, pls. CII.853, CIII.854; Johnson 1980, p. 35, no. 251; Vermeule and Karageorghis 1982, pp. 20, 196, no. III.16; Rystedt 1990, pp. 168, 172 n. 4, fig. 3.



71. VIEW 1

71. Mycenaean chariot krater
 Ripe Pictorial I or Late
 Helladic IIIB:1 style
 (1st half of the 13th century B.C.)
 Terracotta
 H. 41.6 cm (16 $\frac{3}{8}$ in.); diam. (of
 mouth): 30.8 cm (12 $\frac{1}{8}$ in.)
 74.51.966 (Myres 437)
 Said to be from Nicosia-Ayia
 Paraskevi

The krater is amphoroid in shape, but of a developed form, with a high neck and a bulging body. Chariot compositions that face to the left decorate the two shoulder zones between the handles. Empty spaces are filled with stylized high-stemmed flowers or abstract motifs. The principles of composition and figure drawing are similar to those

of the earlier krater (cat. no. 70), but even further removed from reality. How the chariot box relates to the wheel is unclear, and the chariot pole springs directly from the rear of the horses. The bodies of the horses are less elegant than those of their fourteenth-century B.C. counterparts. No attempt was made to confine the figural representation



71. VIEW 2



71. VIEW 3



71. VIEW 4

within the shoulder zone—between the neckline and the horizontal bands around the middle of the body—since the hind legs and tails overlap these delimiting bands. This suggests that the potter (or an apprentice) prepared the rudimentary decoration, and the figural

representation was the task of a different person.

What makes this krater interesting is the presence (on one side) of a female figure wearing a long robe, with both arms raised, body facing frontally, and head shown in profile, looking toward the adjacent chariot. She is depicted in a stylized manner, almost resembling the stylized high-stemmed flowers that fill the empty spaces of the composition. Her breasts are rendered with two antithetical spirals. The features of her face, and her short hair, resemble those of the male figures in the chariot box. Her arms are raised and her fingers splayed in what must be a meaningful gesture. She may be compared with mourning women who tear their cheeks in grief, but probably she

is waving goodbye to departing warriors. It is unlikely that she represents a goddess of the type known in coroplastic art. Female figures in association with departure scenes are also known from earlier chariot kraters.

On the base is a sign in the Cypro-Minoan script, painted after firing (see detail at left). Such signs, which were often engraved after firing rather than painted, suggest Cypriot involvement in the distribution of Mycenaean pottery in the eastern Mediterranean.

BIBLIOGRAPHY: Cesnola 1877, p. 247; Cesnola 1894, pls. c.851, cl.852; Vermeule and Karageorghis 1982, pp. 36, 200, no. v.2.



71. DETAIL

Aegean-Type Pottery

Aegean-type pottery was made on Cyprus after about 1200 B.C., at a time when communications were restricted in the eastern Mediterranean and the trade in Mycenaean pottery had come to a halt. Many scholars associate the local manufacture of this type of pottery with the arrival of Achaeans from the Aegean who settled in various parts of Cyprus, such as Enkomi, Kition, and Hala Sultan Tekke. With local clay, they made pottery that imitated the shapes and decorative motifs of Aegean pottery of the same period. This phenomenon is observed at sites along the Levantine coast in Syria and Palestine that were rebuilt after the destruction of Late Bronze Age centers such as Ashkelon, Ekron, and Ras Ibn Hani.

This phase of Cypriot and Levantine pottery is usually referred to as Mycenaean IIIC:1b, but it should be recalled that the wares were made locally, with local clay, often under the influence of local styles.



72

72. Krater

Mycenaean IIIC:1b style

(2nd half of the 12th century B.C.)

Terracotta

H. 21.5 cm (8½ in.); diam. 30.7 cm
(12¼ in.)

74.51.429 (Myres 435)

Said to be from Idalion (Potamia)

The open krater, with a carinated profile, a monochrome lower part, and a narrow decorated zone above, has formal parallels not only in Late Helladic IIIC pottery (cf. Mountjoy 1986, p. 174; Kling 1989, p. 127) but also on Cyprus, where the shape was already popular. The style of the decoration, with two large, elaborate, antithetical spirals and



73

filling motifs in and around them, has been termed the Strict Sinda style (Kling 1989, p. 125). Here, the motifs consist of fish. This style represents a local Cypriot creation that uses decorative elements from various sources.

Kling has suggested that the Aegean carinated krater with ring base derives from “influence from the east rather than vice versa” (Kling 1989, p. 127). It was originally thought that the decoration of this krater was in two colors. The bichrome technique was used in Late Helladic IIIC, but it is mainly found on Philistine pottery from the Levant. Recent investigations undertaken in the Sherman Fairchild Center for Objects Conservation at the Metropolitan Museum have shown that the black color is a modern addition and that the vessel was originally painted only in red. The krater may be dated to the second half of the twelfth century B.C., which corresponds to the Late Helladic IIIC Middle period. It is surprising that this vase has rarely been mentioned in discussions of the Mycenaean IIIC:1b pottery of Cyprus.

BIBLIOGRAPHY: Cesnola 1894, pl. cxxiv.936; Vermeule and Karageorghis 1982, pp. 68, 208–9, no. vi.62

73. Fish-shaped *askos*

Late 13th century B.C.(?)

Terracotta

H. 15.9 cm (6¼ in.); L. 27.8 cm (11 in.)

74.51.788 (Myres 389)

The *askos* has four legs, modeled fins, and pellets for eyes. It probably imitates a Mycenaean IIIB (late-thirteenth-century B.C.) prototype. Traces of decoration in orange matte paint remain.

BIBLIOGRAPHY: Doell 1873, pl. xvi.18, no. 4034; Cesnola 1894, pl. xcv.812.

Proto-White Painted Ware

Cypriot Proto-White Painted Ware dates from the very end of the Late Bronze Age on Cyprus—the early eleventh century B.C. It forms a distinct class of pottery in which Aegean elements predominate in the forms of the vases and in their painted decorations. Levantine elements and local Cypriot ceramic traditions are also present. Proto-White Painted Ware has received considerable attention in recent years because its mixture of Aegean, Levantine, and Cypriot elements reflects the changing political and cultural climate on Cyprus during the early part of the eleventh century B.C. It is mainly known from the necropolis of Alaas, in eastern Cyprus, where vases comparable to those described here are found (cf. V. Karageorghis 1975a). The bottle with a cylindrical body (e.g., cat. no. 75) is well known on Cyprus

(cf. V. Karageorghis 1975a, p. 60, pl. xxix, D6) and may be considered to be of Cypriot origin. The ring kernos (e.g., cat. no. 78) is also well known. It usually has miniature vases on top of the ring. Such kernoi had a long tradition in the Bronze Age ceramics of Cyprus (Pieridou 1973, p. 74, pl. 24.2–8; V. Karageorghis 1975a, p. 56). The form was also popular in the Levant.

The *askos* (cat. no. 77) with a spout in the form of a horse's head has parallels from Alaas and elsewhere on Cyprus (cf. V. Karageorghis 1975a, pp. 54–55, pl. xxxvii.κ2, .κ3). This example stands on three legs instead of the usual ring base and is decorated, on top of the body and on the handle, with miniature birds. It may be considered to belong to the ceramic tradition of Cyprus (cf. Pieridou 1973, pp. 74–75; Misch 1992, p. 197).

The horse-shaped rhyton (cat. no. 74) is matched by several other examples from Cyprus, but the origin of the type may be Aegean (cf. Pieridou 1973, p. 64; Catling 1974, pp. 107–8; V. Karageorghis 1975a, p. 55; Misch 1992, p. 204). Bird-shaped *askoi* (e.g., cat. no. 76) were extremely popular from a very early period both in the Aegean and on Cyprus. It has been suggested recently that the origin of this type is Aegean (Lemos 1994).



74. Horse-shaped rhyton
Late Cypriot IIIB
(early 11th century B.C.)
Proto-White Painted Ware
H. 22.7 cm (9 in.)
74.51.787 (Myres 525)

75. Bottle
Late Cypriot IIIB
(early 11th century B.C.)
Proto-White Painted Ware
H. 19.2 cm (7½ in.)
74.51.1051 (Myres 407)

76. Bird-shaped askos
Late Cypriot IIIB
(early 11th century B.C.)
Proto-White Painted Ware
H. 16.4 cm (6½ in.); L. 17.9 cm
(7 in.)
74.51.841 (Myres 529)

BIBLIOGRAPHY: Doell 1873, p. 68,
pl. xvi.19, no. 4035; V. Karageorghis
1975b, p. 68, pl. x.2.

77. Askos with horse protome
Late Cypriot IIIB
(early 11th century B.C.)
Proto-White Painted Ware
H. 15.9 cm (6¼ in.)
74.51.811 (Myres 456)

78. Ring kernos with ram protome
Late Cypriot IIIB
(early 11th century B.C.)
Proto-White Painted Ware
H. 13.8 cm (5⅜ in.)
74.51.810 (Myres 523)
Said to be from Idalion (Potamia)
BIBLIOGRAPHY: Cesnola 1894,
pl. xcv.816.

COPPER-BASED METALWORK

Weapons, Tools, and Regalia

Leaf-shaped spearheads with wooden shafts came in various sizes and appeared in tombs that date from the Early Bronze Age to the middle of the Late Bronze Age (cf. Catling 1964, p. 57, fig. 1.6).

Terracotta models of sheathed daggers with flat tangs inserted into a wooden handle—often held in place with rivets—have also been found in tombs. Although there are no indications that the Early Bronze Age was a period of conflict on the island, spearheads are frequently encountered in tombs. The larger pieces, often incorrectly described as swords, may have been status symbols or simply standard weapons carried by males who had to be prepared for the dangers of everyday life (Swiny 1997, p. 206). In the Early Bronze Age and later, daggers and spearheads placed in tombs were bent, or “killed,” intentionally. The bending ensured that they could not be used as weapons after burial (e.g., cat. no. 79).

79. Spearhead

Early Cypriot I (ca. 2300 B.C.)

Copper-based metal

L. (as bent): 29.2 cm (11½ in.)

74.51.5283 (Myres 4630)

BIBLIOGRAPHY: Richter 1915, p. 388, fig. 1392, no. 1392; Catling 1964, p. 57, fig. 1.4.

80. Spearhead

Early Cypriot III (ca. 2000 B.C.)

Copper-based metal

L. 44.6 cm (17½ in.)

74.51.5277 (Myres 4624)

Said to be from Alambra

BIBLIOGRAPHY: Cesnola 1903a, pl. LXXII.2; Richter 1915, p. 388, no. 1386.

81. Spearhead

Early Cypriot III (ca. 2000 B.C.)

Copper-based metal

L. 48.7 cm (19¼ in.)

74.51.5275 (Myres 4622)

BIBLIOGRAPHY: Richter 1915, p. 387, no. 1384.

82. Spearhead

Early Cypriot III (ca. 2000 B.C.)

Copper-based metal

L. 21.8 cm (8⅞ in.)

74.51.5269 (Myres 4616)

BIBLIOGRAPHY: Richter 1915, p. 387, no. 1378.

83. Spearhead

Probably Late Cypriot IIIA

(ca. 1200–ca. 1100 B.C.)

Copper-based metal

L. 35.4 cm (14 in.)

74.51.5309 (Myres 4695)

Said to be from Alambra

This spearhead has a tubular socket with a slit; two perforations on either side of the slit, near the edge, are for attaching a wooden shaft. One should note the impression of woven fabric near the end of the socket, and of binding near the shoulder. Spearheads such as this appeared in the Late Cypriot II period and were still in use during the twelfth century B.C. They are usually found in tombs (cf. Catling 1964, pp. 119–20, fig. 13.11, pl. 13.h). This type of weapon could have been introduced to Cyprus from the Aegean.

BIBLIOGRAPHY: Cesnola 1903a, pl. LXXII.1; Richter 1915, p. 393, fig. 1416, no. 1416.

84. Shepherd's crook

12th century B.C.

Copper-based metal

L. 12.4 cm (4⅞ in.)

74.51.5570 (Myres 4774)

Said to be from Kourion (the “Kourion Treasure”)

The work belongs to a group of six known pieces that have been variously described as shepherd's crooks or scepters, but this example differs from the others because its tip is curved to form a scroll. The others merely point up or down. The straight shaft is tubular, with a slit near the lower part and rivet holes, one on either side. The construction suggests that the piece was once attached to a wooden shaft or rod. Its place of origin may be Cyprus, though its form could be Aegean-inspired. It is unlikely to have been a ceremonial scepter, which was more elaborate in design.

BIBLIOGRAPHY: Cesnola 1903a, pl. LV.2; Richter 1915, p. 459, fig. 1820, no. 1820; Gjerstad 1948, p. 142, fig. 24.15; Schaeffer 1952, p. 60; Catling 1964, p. 260; L. Åström 1972, pp. 485, 562; Kourou 1994, p. 209 n. 79.

85. Tweezers

Early Cypriot III (ca. 2000 B.C.)

Copper-based metal

L. 8.2 cm (3¼ in.)

74.51.5432 (Myres 4659)

These tweezers were used for the removal of superfluous hair.

BIBLIOGRAPHY: Richter 1915, p. 300, no. 877.



86. Scepter head

Late Cypriot II–III (ca. 1450–ca. 1050 B.C.)

Tin bronze, glass, and carnelian
H. 14.7 cm (5¾ in.)

74.51.5696 (Myres 4771)

Said to be from Kourion (the “Kourion Treasure”)

The scepter head is in the form of a tube topped by three mold-made bull’s heads arranged in an upright position. The eyes of the bulls are inlaid with glass that is not original. On the forehead of each bull is a crescent-shaped inlay. Two are probably carnelian and the third is of green glass paste. There are ridges around the end of the tubular shaft.

This scepter head has been the subject of much discussion (see Buchholz 1986, pp. 149–50 n. 69, fig. 25.a; 1991, p. 81, fig. 4.d), and some scholars have doubted its authenticity. There is no reason, however, why it should not be considered genuine, though some of the inlays may be modern replacements. It is unclear whether the bucrania form the top or the bottom of the piece. The present author agrees with Kourou that the molding around the tubular shaft forms the lower part (1994, p. 206, fig. 1.4). Another piece, now missing, probably surmounted the three bucrania on top of the shaft. Bucrania are common in the arts and crafts of Cyprus of the Late Cypriot II–III period (cf. V. Karageorghis 1993a, pp. 49–50), the date that is suggested for this scepter.

BIBLIOGRAPHY: Cesnola 1877, pp. 333, 335–36, pl. xxviii; Cesnola 1903a, pl. LII.2; Richter 1915, p. 458,

fig. 1814, no. 1814; Buchholz 1986, pp. 149–50 n. 69, fig. 25.a; Buchholz 1991, p. 81, fig. 4.d; Kourou 1994, p. 206, fig. 1.4.

87. Flat axhead

Late Cypriot III (ca. 1150–ca. 1100 B.C.)

Copper-based metal

L. 14.8 cm (5⅞ in.)

74.51.5399 (Myres 4643)

BIBLIOGRAPHY: Richter 1915, p. 432, no. 1618.

88. Blade

Probably Late Cypriot (ca. 1600–ca. 1050 B.C.) or later

Copper-based metal

L. 13.5 cm (5⅜ in.)

74.51.5290 (Myres 4692)

This unusual blade looks as though it had been broken in antiquity and reshaped.

BIBLIOGRAPHY: Cesnola 1903a, pl. LXIV.3; Richter 1915, pp. 390–91, no. 1403.

89. Razor

Middle Cypriot II (ca. 1800–ca. 1725 B.C.)

Copper-based metal

L. 9.5 cm (3¾ in.)

74.51.5297 (Myres 4612)

Objects such as this one have been correctly identified by Catling as razors, an identification universally accepted today (Catling 1964, pp. 67–68). They have short, unpointed blades, so they could not have been used as weapons, and they are too thin to have served as tools. They appeared at the beginning of the Early Bronze Age and disappeared before the end of the Late Bronze Age.

BIBLIOGRAPHY: Richter 1915, p. 385, no. 1371.

90. Dagger blade

Early Cypriot III (ca. 2000 B.C.)

Copper-based metal

L. 14.4 cm (5⅝ in.)

74.51.5286 (Myres 4609)

BIBLIOGRAPHY: Richter 1915, p. 385, no. 1368.

91. Chisel

Early Cypriot III (ca. 2000 B.C.)

Copper-based metal with bone handle

L. 13.6 cm (5⅜ in.)

74.51.5699 (Myres 4655)

BIBLIOGRAPHY: Richter 1915, p. 438, no. 1660.

92. Button-head pin

Early Cypriot III (ca. 2000 B.C.)

Copper-based metal

L. 34.3 cm (13½ in.)

74.51.5508 (Myres 4674)

This pin was used as a dress fastener.

BIBLIOGRAPHY: Richter 1915, p. 302, no. 888.

93. Toggle pin with button head

Middle Cypriot I (ca. 1900 B.C.)

Copper-based metal

L. 8.2 cm (3¼ in.)

74.51.5522 (Myres 4678)

Pins like this one were used as dress fasteners.

BIBLIOGRAPHY: Richter 1915, p. 303, no. 892.



95

94. Shaft-hole ax

Middle Cypriot II (ca. 1800–
ca. 1725 B.C.)

Tin bronze

L. 20.3 cm (8 in.)

74.51.5389 (Myres 4698)

Said to be from Alambra

The shaft-hole ax is not common on Cyprus, and this example has been considered to be a foreign import, possibly from Syria-Palestine. It is interesting to note that this work represents the earliest known use of a double (closed) mold on Cyprus.

BIBLIOGRAPHY: Cesnola 1877, p. 88, pl. v; Cesnola 1903a, pl. L.1; Richter

1915, p. 433, fig. 1632, no. 1632; Deshayes 1960, p. 174, no. 1410; Catling 1964, p. 66; Åström 1972, pp. 139, 245; de Jesus 1976, p. 233, pl. 1, 2.1; P. Swiny 1986, p. 157, tab. 2, “shaft hole ax.”

*Vessels***95. Decorated rim and handles of an amphoroid krater**

13th to early 12th century B.C.

Copper-based metal

Diam. 39.7 cm (15 $\frac{5}{8}$ in.);

H. (of handles): 22.2 cm (8 $\frac{3}{4}$ in.)
and 20.9 cm (8 $\frac{1}{4}$ in.)

74.51.5685 (Myres 4703)

Said to be from Kition

The rim and handles belonged to an amphoroid krater of Aegean type. The body of the vessel, which was made of a thin sheet of beaten metal, has not survived. The rim and handles, which are quite thick, were cast separately and attached by rivets to the body of the krater. Damaged parts of the rim were clumsily restored in modern times, hence the discrepancies in the various published descriptions. The rim is flat, bordered by a cable pattern, and decorated in relief with



95. DETAIL



95. DETAIL

galloping lions chasing bulls and boars. There are fourteen bulls, three lions, and three boars.

Each S-shaped handle is decorated with three pairs of confronted genies. The winged and lion-headed genies wear crocodile hides and tails, just as they are commonly portrayed in Aegean art. Each genie holds an oinochoe, or wine jug, of Aegean shape. The lower attachments of the handles are decorated with three identical bucrania with long horns that curve toward the mouths. The bucrania are en-

closed within a circle with a loop attached below.

Metal amphorae with decorated rims and handles are extremely rare. Those that have survived display strong Aegean stylistic influence and were probably made on Cyprus during the twelfth century B.C. Another Cypriot example, similar to this one, comes from a mid-eleventh-century B.C. tomb at Kou- rion (Catling 1964, p. 157). A third example, containing the remains of a man, was excavated at Lefkandi in Euboea. It may have been part of the fortune of a Greek hero who

had returned from Cyprus, as de- scribed by Homer. Archaeological evidence, particularly from Crete, corroborates this theory (Catling 1995; for a recent discussion, see Kanta 1998, pp. 57–60).

BIBLIOGRAPHY: Cesnola 1903a, pl. LIV.1, 2; Richter 1915, pp. 222–24, figs. 620, 620 detail, no. 620; Richter 1953, p. 17 n. 42, pl. 10.b; G. McFadden 1954, p. 138; Catling 1964, pp. 157–61, pl. 23.b, c; Matthäus 1985, pp. 229–32, pl. 69, no. 528.

Tripods

Metal rod tripods (e.g., cat. no. 96) and four-sided stands, especially those decorated with figural representations, constitute some of the finest technical and artistic expressions of Late Bronze Age Cyprus. They were also admired in the Aegean, where Cypriot prototypes were imitated during the early first millennium B.C. They were treasured by their owners and passed from one generation to the next (Catling 1984, p. 91). Some were acquired as gifts long after they were made on Cyprus and taken to the Aegean by returning heroes (Catling 1995, p. 128). As noted above, during the early part of the twelfth century B.C., metalwork developed on Cyprus under strong Aegean influence. Several of the rod tripods from Cyprus and the rim and handles of a krater (cat. no. 95) may have been made in the same workshop (Catling 1964, pp. 197–98).

Cast tripods and rod tripods may be contemporaneous, both dating from the thirteenth through the eleventh century B.C. Until one was found at Ugarit in Syria (Schaeffer 1956, pp. 262–65), all the known examples of cast tripods came from tombs and sanctuaries on Cyprus; the Syrian example was dated by the excavator to the fourteenth century B.C. (Schaeffer 1956, pp. 245–55). Today, the accepted date for that piece is the twelfth century B.C. (Catling 1964, pp. 202–3). Cast tripods (cat. no. 97) are usually small and lack the elaborate structure and decoration of rod tripods (cat. no. 96).



96



96. DETAILS



97

96. Rod tripod decorated with a frieze of animals

13th or early 12th century B.C.

Copper-based metal

H. 37.5 cm (14¾ in.); diam. 24.8 cm (9¾ in.)

74.51.5684 (Myres 4704)

Said to be from Kourion

(the “Kourion Treasure”)

The band at the top of the tripod was cast flat in one piece and the ends were brazed together; it is decorated in low relief with a frieze of hounds pursuing wild goats. The band was damaged and repaired, apparently in antiquity, thus obscuring the composition. Bent

rods connecting the legs each have a ring where they meet the decorated band; these rings originally held pendants.

BIBLIOGRAPHY: Cesnola 1877, p. 335; Cesnola 1903a, pl. XLIV.4; Richter 1915, pp. 345–48, figs. 1180, 1180 detail, no. 1180; Richter 1953, p. 17 n. 41, pl. 10.a; Catling 1964, pp. 197–98, pl. 30.a–c, no. 15; Matthäus 1985, p. 303, pls. 95, 96, no. 691.

97. Cast tripod

13th or 12th century B.C.

Copper-based metal

H. 9.8 cm (3⅞ in.); diam. 8.6 cm (3⅜ in.)

74.51.5587 (Myres 4705)

Said to be from Idalion

BIBLIOGRAPHY: Cesnola 1903a, pl. LXII.2; Richter 1915, p. 348, fig. 1181, no. 1181; Gjerstad 1948, p. 150, fig. 27.2; Catling 1964, pp. 201–2, pl. 32.c, no. 29; Catling 1984, p. 85, pl. VIII.4; Matthäus 1985, p. 311, pl. 100, no. 701.

FAIENCE

The importation of faience vases into Cyprus began in the Late Bronze Age, particularly from Egypt during the 19th Dynasty. Another source was the Levantine coast, but it is also likely that faience vases were made locally, in a style that absorbed influences from Egypt, the Levant, and the Aegean.

The shapes of faience vessels found on Cyprus often reflect Aegean types, as seen in the works illustrated here (cat. nos. 98, 100), a two-handled flask and a pseudo stirrup flask. The bulls represented on the two-handled flask and the bowl (cat. no. 101) may have been inspired by Egyptian representations. The bull on the flask, however, also resembles bulls in the Pastoral Style of Cypriot vase painting; the blots of paint on the animal's body are particularly characteristic (see Peltenburg and McKerrell 1974, pp. 124–25).

In the fourteenth and thirteenth centuries B.C. many other luxury goods were imported into Cyprus from Egypt and the Levant, and Egyptian materials arrived via the Levant. The objects included alabaster and glass vases as well as scarabs (Caubet, Karageorghis, and Yon 1981, p. 55; for a general study of faience objects from Cyprus, see Peltenburg and McKerrell 1974, pp. 105–44).

98. Flask

End of the 13th century B.C.

Faience

H. 11.9 cm (4¾ in.)

74.51.5073 (Myres 1570)

Said to be from near Idalion

The green-glazed surface and black-painted decoration have now mostly worn off. On either side of the shoulder a quadruped leaps to the right. One is a bull and the other a goat or a gazelle, with its head turned backward and its tail curved upward.

BIBLIOGRAPHY: Cesnola 1877, p. 102; Cesnola 1903a, pl. CIX.1; Foster 1979, p. 52 n. 339.



98



99



100



101

99. Bowl

End of the 13th century B.C.

Faïence

H. 4 cm (1 $\frac{5}{8}$ in.); diam. 14 cm (5 $\frac{1}{2}$ in.)

74.51.5074 (Myres 1574)

Said to be from near Idalion

The green-glazed surface and black-painted decoration are largely worn from the shallow bowl. Decorating the interior is a female figure facing to the right. The form of her body can be seen beneath her long, thin dress—an Egyptian style of representation. In front of and behind her are two stylized long-stemmed flowers.

BIBLIOGRAPHY: Cesnola 1877, p. 102; Cesnola 1903a, pl. CVIII.4; Foster 1979, p. 50 n. 316.

100. Flask

End of the 13th century B.C.

Faïence

H. 7.2 cm (2 $\frac{7}{8}$ in.)

74.51.5069 (Myres 1572)

Said to be from near Idalion

The flask has a false neck and was decorated with a green glaze and black-painted decoration, now largely worn off. The shape recalls that of a Mycenaean stirrup flask, but the two handles characteristic of such pieces are lacking, and there are no signs of their earlier presence. Two painted fish are visible, with space for at least one more.

BIBLIOGRAPHY: Cesnola 1877, pl. CIX.2; Foster 1979, p. 51 n. 321.

101. Bowl

End of the 13th century B.C.

Faïence

H. 4.1 cm (1 $\frac{5}{8}$ in.); diam. 13.6 cm (5 $\frac{3}{8}$ in.)

74.51.5072 (Myres 1573)

Said to be from near Idalion

The interior of the green-glazed bowl is decorated with a bull charging to the right behind a fen of papyrus plants. The bull's head resembles that of a mouse. This piece was possibly made on Cyprus.

BIBLIOGRAPHY: Cesnola 1877, p. 102; Perrot and Chipiez 1885, p. 271, fig. 207; Cesnola 1903a, pl. CVIII.5; Foster 1979, p. 50 n. 315.

CYLINDER SEALS

Seal carving, like writing, is a rather late development on Cyprus, appearing long after the first seals were made and employed in the ancient Near East. Seals had diverse functions. They were utilized by controlling authorities as administrative tools for securing containers and doors; participants in and witnesses to transactions used seals for marking documents. They were also worn as jewelry, their materials and imagery bestowing prestige and probably magical protection on the owner.

A number of early stamping devices found on Cyprus, some possibly seals, are of Anatolian or early Aegean type (see Kenna 1967; Peltenburg in Porada 1986, p. 297; Peltenburg 1991, p. 29, fig. 9). The first “Cypriot” cylinder seals were either made in the Levant in the early second millennium B.C. and recut on the island or produced by Cypriot craftsmen trained in the Levant. Some look like imitations of Syrian cylinder seals—fashioned, typically, of black stone, either hematite or a softer material, such as steatite or serpentine. Compared with Syrian seals, however, they show iconographic peculiarities and a freer style and composition.¹ A distinctive Cypriot repertoire of images, as well as characteristic Cypriot stylistic features, developed during the late fifteenth to thirteenth century B.C. The most elaborately engraved seals depict demons and deities dominating both fantastic and real animals, arranged in a Near Eastern frieze composition. They derive many elements from

Mitannian glyptic of northern Mesopotamia and Syria (see Salje 1990).² The incorporation of Aegean images and postures into Cypriot glyptic and the development of “Cypro-Aegean” styles, as well as the use of colorful imported stones, such as carnelian, that were popular on Crete, may have occurred about the time of the destruction of the Minoan palace at Knossos and the possible dispersal of Minoan artists to the east in the fourteenth century B.C. Aegean presence on Cyprus toward the end of the Late Bronze Age may explain the increased popularity of stamp seals and rings (Boardman 1970, pp. 64–65; Porada 1971, pp. 801ff.).

Many questions remain regarding the impetus to develop seal carving on Cyprus and the source and significance of the images on seals for the people who commissioned and created them. On Cyprus, as in other areas of the ancient world, it is probable that seals had intrinsic value: they were made of semiprecious stones, some capped in gold, and bore images of domination and victory over powerful and dangerous predatory animals and supernatural creatures.³ The practical use of seals on the island is hardly documented at all, however. A clay container sealing from Enkomi (perhaps once affixed to a wooden box), impressed with a cylinder seal of Syrian origin, may have come from Syria (Porada 1971, pp. 790–91, pl. 322, fig. a–1). A clay sealing onto which a Cypriot-style cylinder from the fifteenth to fourteenth century B.C. had been rolled comes from the palace of Knossos on Crete (Porada in

Merrillees 1986, p. 114, no. 9).⁴ Cypriot and Cypro-Aegean-style cylinders were rolled onto Cypriot pithoi dating from the thirteenth to twelfth century B.C., reviving a practice common in the Early Bronze Age in Mesopotamia, the Levant, and the Aegean. While some Cypriot and Cypro-Aegean seals bear signs of the Cypro-Minoan script, the significance of this additional element remains unknown.

JA

1. Porada believed that the first Cypriot cylinder seals were made in the early second millennium B.C. (1973, pp. 271–72; Porada in Merrillees 1986, p. 140; Porada 1986, pp. 289–90; contrast Collon 1987, p. 73).
2. For details such as the crescent-shaped lion’s paw on a sealing from Alalakh IV, see Collon 1975, p. 121, no. 220.
3. See Webb 1987, pp. 27ff., for the non-sphragistic use of seals on Cyprus. She notes the absence of seals from many burials—which may be a comment not only on a nonfunerary function but also on a nonadministrative function, since in the Near East officials were often buried with their seals.
4. That the cylinder seal was rolled rather than stamped may indicate that the sealing was impressed on Cyprus or in the Near East, rather than in the Aegean; Webb 1987, p. 27 n. 14, refers to a possible Cypriot seal impression on a document from Ugarit.



102

102. Cylinder seal

Syrian with Cypriot(?) features,
17th century B.C.(?)

Hematite

H. 2.4 cm (1 in.); diam. 1.3 cm
(½ in.); string hole .4 cm (⅙ in.)

74.51.4308 (Myres 4308)

Said to be from Kourion

The seal has been attributed both to Cypriot and to Syrian workmanship. It combines stylistic and compositional elements familiar on Syrian seals of the early second millennium B.C. with unusual iconographic details that might indicate that the seal originated in a region with Aegean connections, possibly Cyprus.

The central scene shows a bearded hunter spearing a lion in the back before a deity holding a staff. The hunter wears a high cap with two horns emerging from the front. He is also armed with short curved weapons, and a dagger hangs from his belt. The imposing divinity wears the robe and high cap of a Syrian king but, oddly, has one raised and one lowered wing. In a smiting gesture nearly symmetrical to that of the hunter, he extends a weapon in his proper left hand. Above the lion is a kneeling griffin-demon with a bird's head and wings and human arms and legs. These

figures are framed by a triple register divided by hatched and plain lines (perhaps an allusion to a Syrian guilloche) with (from the top) a bucranium, two birds, and a seated lion with one forepaw raised.

Various factors argue in favor of a Syrian attribution. The seal was executed (apparently, without re-cutting) in the sure hand of an accomplished seal cutter, in a period during which Cypriot carvers may have crudely altered some foreign cylinders but did not produce any coherent works (Merrillees 1986). The design's peculiarities, however, may indicate foreign elements in the Syrian repertoire or point to non-Syrian craftsmanship. Some of these peculiarities are iconographic, such as the addition of wings to the typically Syrian royal figure and his juxtaposition with a hunting scene (for smiting royal figures, see el Safadi 1974–75, nos. 123, 154); the merging of the sun disk with the hunter's helmet (a feature that brings to mind later Hittite divine crowns); the hunter's clothing, which consists of a belted kilt and animal-skin leggings; the tail added to the griffin-demon; and the bucranium in the terminal design. Others are stylistic, such as the posture of the hunter (his proper right foot



103

hovers above the ground line, while his left foot is raised toward the rump of his prey), which is much more dynamic than that of the usual Syrian smiting figure, and, as Porada (1973, p. 269) has pointed out, the treatment of the lions' heads (Porada questioned whether Syrian-style seals with Aegean features from the early second millennium B.C. were in fact the earliest Cypriot seals).

JA

BIBLIOGRAPHY: Cesnola 1903a, pl. CXVIII.11; Porada 1948, pp. 182–84; Porada 1973, p. 272, pl. XXXIV.3.

103. Cylinder seal

Cypriot style, ca. 14th century B.C.
Steatite

H. 1.9 cm (¾ in.); diam. .8 cm
(⅜ in.); string hole .3 cm (⅙ in.)

74.51.4312 (Myres 4312)

Said to be from Ayia Paraskevi

The images on this cylinder—a seated figure wearing a long, flounced or patterned robe and holding the tail of a large griffin in one hand and touching the hind legs of a smaller, reversed lion with the other—certainly represent the divine realm. The deity is perhaps female. A circular eye defines the face, which is shown in profile. As in many Cypriot depictions of



104

divinities and demons, the upper body is frontal. The seated griffin's legs extend, its claws curving around a ball-like element in typical Cypriot fashion. The griffin has a crest, large curved wing, neck curl, and bands to mark the waist. This seal belongs to a large group with similar images of a seated or standing figure accompanied by a large supernatural creature or a lion (Porada 1948, pl. IX, nos. 25–27, pl. X, no. 28; Webb 1987, p. 58, no. 12, notes the wide regional distribution of the type).

While the stylistic features of this seal—which is somewhat worn but in good condition—relate it to elaborate Cypriot carvings of the fourteenth century B.C. (Webb 1987, p. 59), the images are reminiscent of representations of divinity in the Aegean world. On Aegean seals, the female deity is depicted between adoring griffins and lions, and in the throne room at Knossos two painted griffins flank a high-backed chair that may have been the symbolic seat of the goddess.

JA

BIBLIOGRAPHY: Cesnola 1903a, pl. CXIX.7; Porada 1948, p. 189, no. 25.

104. Cylinder seal

Cypriot style, ca. 14th century B.C.
Steatite

H. 2.1 cm ($\frac{3}{4}$ in.); diam. .9 cm ($\frac{3}{8}$ in.); string hole .4 cm ($\frac{1}{8}$ in.)
74.51.4313 (Myres 4313)

Said to be from Ayia Paraskevi

A Near Eastern animal contest is depicted on this seal, which is slightly worn and chipped. A lion and a supernatural creature—a sphinx—confront each other over a recumbent or fallen antelope. The predators are shown in symmetrical postures. A bucranium, a sun disk in a crescent, and three drillings are in the field. This heraldic composition, with rather static figures having hind legs firmly on the ground, owes much to the late-second-millennium B.C. Mitannian glyptic of northern Mesopotamia and Syria. The sphinx and the antelope, when juxtaposed with the more Aegean-style creatures on the carnelian cylinder (cat. no. 106), highlight the difference between eastern and western animal styles. The lion, with its decorative body treatment, may be compared with the rampant predator on a hematite seal (cat. no. 105). A seal from Bamboula-Kourion and two Cypriot-style seals from Ugarit,

105



dated by Amiet to the fifteenth to fourteenth century B.C., bear similar designs (Porada 1948, pl. IX.23; Amiet 1992, pp. 192, 197, nos. 464, 465).

JA

BIBLIOGRAPHY: Cesnola 1903a, pl. CXIX.8; Porada 1948, no. 21.

105. Cylinder seal

Cypriot style, ca. 14th century B.C.
Hematite

H. 2.2 cm ($\frac{7}{8}$ in.); diam. 1.1 cm ($\frac{3}{8}$ in.); string hole .5 cm ($\frac{1}{4}$ in.)
74.51.4311 (Myres 4311)

Said to be from Kourion

Represented on this example is one of the predominant subjects of Near Eastern cylinder seals, the combat between man and lion. Two hunters wearing kilts frame a rampant lion. One holds an antelope upside down by the hind legs, while the other stands next to an upside-down lion (the first man is missing one forearm, the second man is missing both). Between the two defeated animals is a bird of prey with outspread wings. Five signs of the Cypriot script fill the upper field, spaced to flank the central scene (Masson 1957, pp. 10–11). In its arrangement of figures with animals held upside down, the



106



107

seal is closely related to a group of cylinders (in a much more elaborate style than this example) sharing certain stylistic traits. There is an emphasis on rounded shoulders and the definition of joints, which creates an impression of disconnected upper and lower limbs. There is also a tendency to reduce other features of the body to geometric forms. The type of lion's head and the crescent-shaped paw are hallmarks of Cypriot style.

This cylinder seal—which exhibits some wear—is rather crudely executed, with squat, deeply cut figures. It has been related stylistically to a number of examples displaying scenes of combat with or domination over animals, and the group has been dated by Porada to the early fourteenth century B.C., based on comparisons with a seal excavated at Bamboula-Kourion (Porada 1948, p. 188). This association is supported by the imagery on a seal from a tomb at Hala Sultan Tekke, on which two figures similar to those on the Cesnola Collection seal flank a tree of the type found on the Kourion piece (Kenna 1971, p. 32, pl. xxiv.93). JA

BIBLIOGRAPHY: Cesnola 1903a, pl. CXVIII.4; Porada 1948, p. 188, pl. IX.20; Masson 1957, pp. 10–11.

106. Cylinder seal

Cypro-Aegean style, ca. 14th–13th century B.C.

Carnelian

H. 1.8 cm ($\frac{3}{4}$ in.); diam. .8 cm ($\frac{3}{8}$ in.); string hole .3 cm ($\frac{1}{8}$ in.)
74.51.4329 (Myres 4329)

Said to be from Kourion

The material and carving technique of this cylinder seal, as well as details of iconography and style, mark it as the work of a seal carver trained in both the Aegean and the Cypriot traditions. Amid other figures, the central, kilted male draws his arms in toward the chest in a characteristic Aegean posture (see Sakellariou 1964, no. 68). Before him is a seated griffin, its wing shown in the “bent” profile typical of many winged creatures on Aegean seals. Fish and an Aegean motif—the “impaled triangle”—are in the upper field; these are found on both Aegean-style cylinder seals and those with Cypriot and Aegean elements (Pini 1980, p. 86, fig. 4, p. 101, fig. 17; Aruz 1997, p. 286, fig. 11). The scene is executed in an Aegean-looking style

in which the lines of the engraving tool and the tubular drill remain evident, though there is some degree of modeling and fluidity in the bodies of the animals. Like those on Aegean cylinder seals, the figures here do not adhere strictly to a Near Eastern frieze composition, and their feet are placed at various levels above or below the ground line.

This seal has been dated, on stylistic grounds, to the early thirteenth century B.C. and may be compared with other “Cypro-Aegean” cylinder seals on which figures are reduced to geometric forms (Furumark 1953, p. 52; Pini 1980, pp. 101–2, fig. 18).

The seal is chipped around the upper and lower edges. JA

BIBLIOGRAPHY: Furumark 1953, pp. 52–65, fig. 2.

107. Cylinder seal

Cypriot style, ca. 14th–13th century B.C.

Hematite

H. 2.5 cm (1 in.); diam. 1 cm ($\frac{3}{8}$ in.); string hole .5 cm ($\frac{1}{4}$ in.)
74.51.4316 (Myres 4316)

Said to be from Kourion

This cylinder seal, slightly chipped near the edges and exhibiting some wear, bears the image of a standing female(?), in an ankle-length garment,

surrounded by animals. The figure's distinctive features include a profile head elongated by a full hairstyle, which seems to end in a (detached) long coil at the back, and a mouth and recessed chin that are separate from the rest of the face. The figure stands in a frontal posture, with two highly arched feet in profile. With one hand the figure holds the hind leg of a reversed ibex. To the left, a lion strides left beneath a dot rosette and a grazing horned animal. In the field there are a sun disk in a crescent, dots, and what may be signs in the Cypro-Minoan script.

This cylinder seal is one of two in the Cesnola Collection with similar imagery and style (see also 74.51.4315, not illustrated here; Porada 1948, pl. x.35). Other examples that were probably produced in the same workshop were excavated in fourteenth- and thirteenth-century B.C. contexts. Three come from Alassa, Ankastina, and Hala Sultan Tekke, on Cyprus (Porada 1983, pp. 218, figs. 546, 547, 219f.; Kenna 1971, p. 106, pl. xvii.1). Another comes from Minet el Beida (the port of Ugarit), on the Syrian coast; it was found in a tomb that contained a famous ivory pyxis, its lid sculpted with the figure of a mistress of animals seated on an altar between two horned animals (Schaeffer 1929, pp. 292f.; Schaeffer 1983, p. 8, no. 11.732).

JA

BIBLIOGRAPHY: Cesnola 1903a, pl. cxviii.10; Porada 1948, no. 35.

IVORY AND BONE OBJECTS

Cypriot craftsmen produced some fine objects of ivory and bone, especially during the Late Cypriot II–III periods. Bone was often used as a substitute for ivory. Among the ivory objects, it is now possible to distinguish those made of elephant ivory from those made of hippopotamus ivory (Krzyszowska 1990, pp. 33–47).

In the Late Cypriot III period, objects such as ivory boxes, handles, and mirrors were richly decorated in relief or with incisions in a style that reflects both Near Eastern and Aegean influences. The most common object of ivory found in Late Cypriot II–III tombs is the disk with engraved abstract and pictorial decoration (e.g., cat. no. 108).

The Cesnola Collection has few ivory objects, perhaps because of the fragility of the material, which is not easily preserved after excavation.

108. Disk (possibly a lid)

Late Cypriot II–III (ca. 1450–ca. 1050 B.C.)

Ivory

Diam. 6.7 cm (2⅝ in.)

74.51.5214 (Myres 5902)

Said to be from Amathus

One side of the disk is flat and engraved; the other side is undecorated and carved in a way that suggests that it rested securely on the lip of a container below.

BIBLIOGRAPHY: Cesnola 1903a, pl. CXVI.11; L. Åström 1972, pp. 551, 555, 615, fig. 74.26.

109. Toilet box

Late Cypriot IIIA

(early 12th century B.C.)

Bone

H. 12.9 cm (5⅛ in.); diam.

(at bottom): 4.5 cm (1¾ in.)

74.51.5255 (Myres 5925)

This toilet box probably dates to the Late Cypriot IIIA period (cf. L. Åström 1972, pp. 551, 554, 614, fig. 74.25) and might have held needles or other small objects.

The pierced lug possibly served as a string-hole handle.

110. Pin heads in the form of pomegranates

Late Cypriot (ca. 1650–ca. 1050 B.C.)

Ivory

H. 3.8 cm (1½ in.) (74.51.5209),

3.6 cm (1⅜ in.) (74.51.5210)

74.51.5209, .5210 (Myres 5951, 5952)

Pins with pomegranate heads have been found on Cyprus in tombs dating from the thirteenth to the eleventh century B.C., as well as in the Levant. They are associated with toilet articles; it has been suggested that they were used as kohl sticks.

BIBLIOGRAPHY: Cesnola 1903a, pl. CXVI.8.



JEWELRY

111. Pair of pendants

Cypriot, probably Late Bronze II
(ca. 1450–ca. 1200 B.C.)

Gold

H. 3.5 cm (1⅜ in.) (74.51.3131),
3.7 cm (1½ in.) (74.51.3132)
74.51.3131, .3132 (Myres 3131, 3132)

The pendants, in the shape of stylized bull's heads, find good parallels in a pair from Enkomi now in the Cyprus Museum, Nicosia.

JRM

BIBLIOGRAPHY: Pierides 1971, p. 19.

112. Roundel

Cypriot, Late Bronze Age I–II
(ca. 1600–ca. 1400 B.C.) or Archaic
(7th–6th century B.C.)

Gold

Diam. 3.7 cm (1½ in.)
74.51.3022 (Myres 3022)

The Cesnola Collection includes about fifty thin sheet-gold roundels, of three different types. Eighteen show a floral quatrefoil motif. They were certainly intended to be revetments, as indicated by the foil-like consistency of the metal and the crimped edges; they could not, however, have withstood hard use. While these examples are usually compared with the roundels found in great numbers in the Shaft Graves of Mycenae, there are significant differences. The edges of the Mycenaean examples are flat, and the principle of dividing the tondo into four quadrants is not observed. If the Cypriot roundels are prehistoric, the more organic treatment of the decoration speaks for a date somewhat later than that of the Shaft Grave pieces and for a source in the eastern Mediterranean. An alternative interpretation is that the works are Archaic and counter-

parts to the many appliqués found at Ephesos.

JRM

BIBLIOGRAPHY: Hogarth 1908, pp. 108–13; Karo 1930–33, pp. 41–47, pls. XXVIII, XXIX.

113. Necklace

Cypriot or Aegean, probably Late Bronze III (ca. 1400–ca. 1200 B.C.)
Gold

L. 23.7 cm (9⅜ in.)
74.51.3005 (Myres 3005)

Each pendant shows ribbing at the top and a very stylized volute-and-palmette motif. The general shape and allocation of the decoration may be compared with those of glass pendants of the Mycenaean period. It is likely that the gold and glass pieces served a similar, funerary function.

JRM

BIBLIOGRAPHY: Becatti 1955, no. 113.



STONE VASES

The form of stone vases, especially amphoriskoi, was often dictated by the hardness of the material. Ceramic amphorae with vertical handles, well known on Cyprus from Mycenaean imports during the fourteenth and thirteenth centuries B.C., were produced on the island during the Late Cypriot III period. Stone examples (cat. nos. 117, 119) often imitate these local ceramic forms.

Vases in gypsum with the same form and decoration as the steatite amphoriskos (cat. no. 120) have been found at Kition and Enkomi in tombs of the Late Cypriot IIIA period (early twelfth century B.C.), a date which may be assigned to this vase. Hatched tangent triangles, however, were also a popular motif during the eleventh century B.C.

Alabaster vases have been found in tombs from the Late Cypriot II–III period and may have been imported from Egypt or Syria (cf. L. Åström 1972, p. 603). Some of them resemble Cypriot or Mycenaean forms (e.g., cat. nos. 114, 115). One ceramic shape that recurs in alabaster is the Cypriot Base-Ring Ware jug, widely known in Egypt. Others are the Mycenaean-type amphora with vertical handles and the Egyptian type with horizontal loop handles.

In the archaeological literature, the hard yellowish calcareous material from which many vases were made is frequently referred to as “Egyptian alabaster.” This convention is followed in the descriptions here. There are many variations of this material, and the color ranges from off-white to yellowish. Some examples have vertical banding, others have horizontal, and some have none. Lilyquist has argued correctly that what we call “Egyptian alabaster” may not be Egyptian at all and that stone resembling Egyptian material could have been quarried elsewhere (Lilyquist 1996 and 1997). This point raises a number of problems. Since stone of this type cannot be found on Cyprus, what is the origin of these vases? Is it possible that they were made by Cypriot craftsmen using imported materials? The development of an “international style” in the eastern Mediterranean, especially during the Late Bronze Age, may have encouraged the production of Egyptian-type vases in a variety of locales. Questions about the production of stone vases will continue until a database of quarries, objects, and isotope studies is established to enable more thorough and detailed analysis.

Lilyquist considers the bulk of the vases of calcareous stone in the Cesnola Collection to be Cypriot

(e.g., cat. no. 114), one to be Palestinian (cat. no. 115), and only one (74.51.5107, not illustrated here) to be Egyptian in all respects, except for its solid flat-bottomed foot (Lilyquist 1996, p. 158 n. 212).

Vases of local Cypriot stone are usually found in Late Cypriot IIIA–IIIB tombs. Those of steatite are miniature vessels, such as amphoriskoi, jars, bowls, and bathtubs, which are usually decorated with engraved linear patterns. There are also amphorae of local gypsum and limestone similarly embellished (cf. L. Åström 1972, p. 604). Tripod bowls or mortars made of andesite or steatite are also found. Mortars (e.g., cat. no. 121) have grooved patterns. The Cesnola Collection also includes a mortar made of alabaster or gypsum (cat. no. 123), an unusual material for such vessels (for a general discussion of stone vases found on Cyprus, see L. Åström 1972, pp. 602–5).



114. Jug

Late Cypriot II(?) (ca. 1450–ca. 1200 B.C.)

Yellowish alabaster

H. 13.9 cm (5½ in.)

74.51.5085 (Myres 1622)

Said to be from Amathus

Similar vases of Egyptian alabaster are known from the Middle and Late Bronze Ages in Egypt and the Levant, such as a vessel from Abydos now in the Ashmolean Museum, Oxford (Lilyquist 1996, p. 145, pl. 6.2, right).

BIBLIOGRAPHY: Cesnola 1903a, pl. CXIII.9; Lilyquist 1996, p. 158 n. 212.

115. Jug

Late Cypriot II (ca. 1450–ca. 1200 B.C.)

Yellowish alabaster

H. 14.7 cm (5¾ in.)

74.51.5111 (Myres 1628)

Said to be from Amathus

This Egyptian-alabaster vessel is similar in shape to a *bil-bil*. The form imitates Base-Ring I Ware pottery jugs that were exported to Egypt in large numbers from about 1600 B.C. on. They are usually found in tombs and probably contained perfumed oils or opium. The same shape was reproduced in Egyptian glass.

BIBLIOGRAPHY: Cesnola 1877, pl. XVIII; Cesnola 1903a, pl. CXIII.8; L. Åström 1972, pp. 542, 603; Lilyquist 1996, p. 158 n. 212.

116. Amphoriskos

Late Cypriot IIIA (ca. 1200–ca. 1100 B.C.)

Gypsum

H. 11.8 cm (4⅝ in.)

74.51.5109 (Myres 1643)

Said to be from Amathus

Amphorae of local gypsum have been found in Late Cypriot IIIA tombs at Kition and elsewhere (L. Åström 1972, p. 604).

BIBLIOGRAPHY: Cesnola 1877, pl. XVIII; Cesnola 1903a, pl. CXI.2.

117. **Amphoriskos**

Late Cypriot IIIA

(early 12th century B.C.)

Dark gray steatite

H. (of vessel): 6.8 cm (2⁵/₈ in.);

diam. (of lid): 4.7 cm (1⁷/₈ in.);

thickness (of lid): .6 cm (1/4 in.)

74.51.5023A (vessel, Myres 1543),

.5023B (lid, Myres 1541)

Said to be from Amathus

At the base of each handle is a circle in relief that contains three knobs. This motif is clearly an imitation of a metallic handle that might have been attached to the body with rivets (cf. cat. no. 95). The lid is flat, with a tenon on its underside for insertion into the mouth of the vessel.

BIBLIOGRAPHY: Cesnola 1903a, pl. CXV.5 (shows 74.51.5023A,B); L. Åström 1972, pp. 543, 604.

118. **Ladle**

Late Cypriot III (ca. 1200–

ca. 1050 B.C.)

Grayish white gypsum

Preserved L. 13.4 cm (5¹/₄ in.)

74.51.5119 (Myres 1644)

Said to be from Amathus

The ladle is held by a nude girl whose figure forms the shaft of the handle; the lower parts of her legs are missing. At the bottom of the bowl is a rosette in relief; the surface is very worn. The material, Cypriot gypsum, suggests that the ladle was made locally. The form, however, is known from the art of 18th Dynasty Egypt, when these vessels were crafted from materials such as alabaster and wood. A Cypriot artist might well have copied such an object. An ivory counterpart was found in a Late Cypriot III tomb (L. Åström 1972, p. 553, fig. 76, pp. 554, 613). The form of that vase reappears on Cyprus during the Hellenistic period (Vessberg and Westholm 1956, pp. 175, 219, fig. 64.3).

BIBLIOGRAPHY: Cesnola 1877, pl. XVIII; Cesnola 1903a, pl. CXII.1.



119. Amphoriskos

Late Cypriot II–III (ca. 1450–ca. 1050 B.C.)

Gray steatite

H. 11.9 cm (4¾ in.)

74.51.5050 (Myres 1542)

Said to be from Amathus

BIBLIOGRAPHY: Cesnola 1903a, pl. CXV.3; L. Åström 1972, pp. 543, 604.

120. Amphoriskos

Early 12th century B.C.

Dark gray to black steatite

H. 13.1 cm (5½ in.); diam.

(of mouth): 5.1 cm (2 in.)

74.51.5057A (Myres 1540)

Said to have been purchased at a bazaar in Nicosia

Around the base is a circle with radiating strokes. In the middle of the circle are two parallel horizontal lines; between them are three engraved signs thought to be in either Archaic Phoenician or Cypro-Minoan script.

The amphoriskos, with no find spot known, does not provide any independent chronological evidence. It is possible that the inscription on the base was engraved after the original carving of the vase (see detail at right).

BIBLIOGRAPHY: Cesnola 1877, pp. 247, 442, pl. 12.27, no. 27; Schaeffer 1952, p. 217 n. 3; Masson 1961, p. 40, no. 2; L. Åström 1972, pp. 543, 604; Masson and Sznycer 1972, pp. 128–30, pls. XIX.1, XXII.2; Teixidor 1977, p. 67, fig. 26, no. 26.

121. Mortar

Late Cypriot II–III (ca. 1450–ca. 1050 B.C.)

Dark gray steatite

H. 8.3 cm (3¼ in.); diam. 13 cm (5½ in.)

74.51.5055 (Myres 1533)

Said to be from Amathus

BIBLIOGRAPHY: Cesnola 1903a, pl. CXV.8.

122. Miniature bathtub

12th or 11th century B.C.

Dark gray steatite

H. 4.3 cm (1¾ in.); L. 9.3 cm

(3⅝ in.)

74.51.5025 (Myres 1544)

Said to be from Amathus

The bathtub was introduced to Cyprus at the very beginning of the twelfth century B.C. and is associated with the arrival of the first Aegean settlers. Several real bathtubs of clay or limestone have been found on Cyprus, in settlements and in tombs. They were most likely used for purification purposes. Miniature bathtubs, some of which have been found in tombs, may have served as substitutes (V. Karageorghis 1983, p. 437 n. 14).

BIBLIOGRAPHY: Cesnola 1903a, pl. CXV.2; L. Åström 1972, pp. 544, 605.



120. DETAIL

123. Mortar

Probably 12th century B.C.

Yellowish alabaster or gypsum

H. 3.7 cm (1½ in.); diam. 10.9 cm (4¼ in.)

74.51.5139 (Myres 1631)

Said to be from Amathus

Mortars of this type were usually made of stone such as andesite or steatite. They are normally found with pestles (L. Åström 1972, p. 600) and may have been used to grind ocher for pigment.

BIBLIOGRAPHY: Cesnola 1903a, pl. CXII.4.

124. Miniature bowl

Late Cypriot III (12th century B.C.)

Black steatite

H. 1.9 cm (¾ in.); diam. 5.1 cm (2 in.)

74.51.5026 (Myres 1539)



II.

THE CYPRO-GEOMETRIC AND CYPRO-ARCHAIC PERIODS

[CA. 1050—CA. 480 B.C.]

On Cyprus, as in the Aegean, the early part of the first millennium B.C. has traditionally been referred to as the Dark Ages. In the Aegean, illiteracy and poverty prevailed after the dissolution of the Mycenaean empire and the abandonment of palaces, but Cypriots retained some of the wealth they had acquired during the Late Bronze Age, and they never lost their script, which had only to be adapted to the needs of the Greek language. Greek was introduced to the island by the Achaean immigrants who fled to Cyprus in successive waves during the twelfth and eleventh centuries B.C. The elite Achaean society, politically dominant by the eleventh century B.C., must have created the independent kingdoms ruled by *wanaktes*, or kings, on the island. Cypriots continued to trade with the Levant, as their Greek ancestors had, thus ensuring relative prosperity and uninterrupted commercial and cultural contacts during the Dark Ages.

Although the art of Cyprus during the Cypro-Geometric period (ca. 1050—ca. 750 B.C.) was influenced by the Aegean as well as the Levant, Cypriots developed their own idiom, as they had done earlier, during the Bronze Age. In pottery they were fond of imaginative forms, richly decorated with painted motifs, often in black and red. Most pottery of the Cypro-Geometric period was made on Cyprus, but there are some notable imports from the Aegean and the Levant.

From the end of the ninth century B.C. there is evidence of a Phoenician presence on Cyprus. The Phoenicians established the cult of their goddess, Astarte, in a

monumental temple at Kition, on the southern coast, where inscriptions, pottery, and other objects have been found. Their interest in Cyprus derived mainly from the island's copper mines and its forests, which provided timber for shipbuilding.

The occupation of Cyprus by the Assyrians about 709 B.C. brought the island closer to the cultures of the Near East, though contacts with the Aegean, evident from the number of Greek imports seen in the following pages, were never broken. (Scholars have recently expressed doubts about whether the Assyrian "occupation" was anything more than political influence, with the Phoenicians acting as the Assyrians' local agents.) The independent kingdoms of Cyprus flourished under Assyrian domination since the Cypriot kings enjoyed considerable independence as long as they paid tribute regularly to the Assyrian king.

Variety can be seen in the artifacts—mostly found in tombs—that date from the Cypro-Archaic I (ca. 750—ca. 600 B.C.) and Cypro-Archaic II (ca. 600—ca. 480 B.C.) periods. In addition to pottery, there are terracotta figurines and a notable series of decorated metal bowls, probably from royal tombs. Similar bowls are in European and Cypriot museums, but the richest collection of all is in the Metropolitan Museum.

Opposite: Detail, cat. no. 299

POTTERY

The Cypriot potter became more independent by the beginning of the first millennium B.C., and by the beginning of the Cypro-Archaic period, about 750 B.C., pottery manufacture reached its apogee. This achievement is manifest less in the variety of shapes—for the wheel did not allow the freedom of hand-made pottery—than in the figural decoration painted on the curved surfaces of the vases. The Cesnola Collection has some very fine examples of this pottery.

The final, brief high point of Cypriot ceramics spans the sixth to the fifth century B.C., when, in the northwestern part of Cyprus, the local potters created a series of jugs whose shoulders were decorated with hand- or mold-made human figures that functioned as spouts. The painted decoration of these vases, however, was derived completely from motifs found on Greek ceramics.

CYPRO-GEOMETRIC PERIOD (ca. 1050–ca. 750 B.C.)

Pottery of the Cypro-Geometric period derives largely from Proto-White Painted Ware, in shape and decoration. Gradually, during this time Cypriot potters asserted their own tastes, which then prevailed over the Aegean and Levantine elements of Proto-White Painted wares.

125. Lentoid flask

Cypro-Geometric I (ca. 1050–

ca. 950 B.C.), 11th century B.C.

Bichrome Ware

H. 27 cm (10⁵/₈ in.); max. D. 12.5 cm (4⁷/₈ in.)

74.51.431 (Myres 545)

The fabric of this flask is made of a buff-brownish clay mixed with grit, which gives it a coarse texture. The thick walls of the vessel are covered with a burnished buff to pinkish-buff slip. One side is almost flat; the other is more convex.

The flask has long been regarded as Cypriot. Benson dated it to the Late Cypriot III period, “doubtless towards the latter part of it” (Benson 1984, p. 10). Although he recognized Levantine affinities, he stressed the Mycenaean features of the shape and decoration (1984, pp. 15–16). Iacovou correctly refuted Benson’s arguments and characterized this piece as “strongly Near Eastern” (1988, p. 68), referring, as Benson also did, to a flask of similar shape from the ancient Palestinian city of Megiddo (Benson 1984, pp. 9–10, fig. 10).

A close examination of the fabric leaves no doubt that this piece is a Levantine import. The clay, the slip, the burnished surface, and the paint in two distinct colors—black and red—all have parallels among Levantine lentoid flasks, imported into Cyprus during the eleventh century B.C. (cf. V. Karageorghis 1975a, p. 57, with bibliography). The specific and unmistakable characteristic of lentoid flasks from the Levantine region is a hand-burnished surface (cf. Bikai 1983, p. 400; 1987, p. 5, no. 3). Lentoid flasks of Cypriot Proto-White or



125. VIEW 1

Proto-Bichrome Ware are never hand-burnished.

The form of catalogue number 125, with a hole through the middle, parallels that of the Megiddo flask, which dates from the twelfth or eleventh century B.C. The Cesnola Collection has a late variant of the same type (cat. no. 141). Also from Megiddo, dating from the second half of the eleventh century B.C., is a pictorially decorated piece in the Bichrome style, the well-known Orpheus jug (Israel Department of Antiquities and Museums, Jerusalem), whose ornamentation is comparable in broad stylistic terms with the pictorial decoration of catalogue number 125 (Loud 1948, pls. 76.1, 142.20, jug 438), a strong indication that the latter was an early Levantine import to Cyprus.

BIBLIOGRAPHY: Cesnola 1877, p. 333; Benson 1975, pp. 134–35 n. 18, pl. 2.5a; Benson 1984, figs. 1–4.



125. VIEW 2



126



127



128

126. Trick vase in the form of an askos

Cypro-Geometric I
(ca. 1050–ca. 950 B.C.)
White Painted I Ware
H. 20.3 cm (8 in.)

74.51.782 (Myres 518)

Said to be from Idalion (Potamia)

This *askos* is part of a series of imaginative forms that first appeared in Proto-White Painted pottery and continued into the early Iron Age. The cemetery of Palaepaphos-Skales yielded fine examples of *askoi* (V. Karageorghis 1983, pp. 365–66). The potter of the Cesnola vase cleverly combined the goat's horns with the basket handle of the vessel. Usually, an *askos* has

two spouts, but this vessel has only one, for pouring. The vase was filled through its hollow base, thus the term “trick vase.” This type continued into the Cypro-Archaic I period and may have been used for libations or during banquets.

BIBLIOGRAPHY: Cesnola 1894, pl. xcv.813; Gjerstad 1948, fig. VIII.24.

127. Ring kernos

Cypro-Geometric I
(ca. 1050–ca. 950 B.C.)
White Painted I Ware
H. 11.3 cm (4½ in.)

74.51.659 (Myres 522)

The ring is hollow; a broad, flat basket handle arches across it. On

one side at the base of the handle a bull protome is set on the ring; an inner hole leads into the ring. On the other side a deep cup also has an inner hole leading to the ring's interior. Two similar cups are on either side of the handle.

This vessel type is seen among the Proto-White Painted Ware pottery of the Cesnola Collection (cat. no. 78). During the Cypro-Geometric period, ring kernoi (multiple vases) became more elaborate, and some fine examples are closely linked with traditional Cypriot religious symbols, such as bull protomes and snakes (cf. Pieridou 1971). Laffineur has recently suggested that the ring kernoi found



129. VIEW 1



129. VIEW 2

in tombs, decorated with cups having interior holes leading into the hollow ring, had special significance in burial rituals: as eternal substitutes for the libations offered during the funeral (cf. Laffineur 1997).

BIBLIOGRAPHY: Laffineur 1997, p. 152, no. 38.

128. Goblet

Cypro-Geometric I
(ca. 1050–ca. 950 B.C.)

White Painted I Ware

H. 12.7 cm (5 in.); diam. 12.5 cm (4 $\frac{7}{8}$ in.)

74.51.1261 (Myres 516)

The inside of the bowl is painted solid, except for a thin horizontal band below the rim and a group of concentric circles at the bottom.

This work represents a shape that is rare in the repertoire of Cypro-Geometric I pottery. The goblet with a high ridged base is an Aegean type that had been introduced into Cypriot ceramics by the eleventh century B.C. The form died out before the end of the

Cypro-Geometric period and was replaced by the footed bowl.

129. Tripod

Cypro-Geometric I
(ca. 1050–ca. 950 B.C.)

Bichrome I Ware

H. 17.8 cm (7 in.); diam. 14.7 cm (5 $\frac{3}{4}$ in.)

74.51.437 (Myres 513)

Said to be from Idalion

This Bichrome I Ware tripod derives from a series that started in Proto-White Painted Ware and continued to be made until the end of the Cypro-Geometric period. The works imitate metallic prototypes. This example, with two of its legs decorated in the pictorial style, is the only known piece of this type. On one leg a stylized human figure is surrounded by quadrupeds; on another, the figure is surrounded by fish. In rendering the figures, the artist made use of geometric forms. This style reached its apogee in the Cypro-Archaic I period.

BIBLIOGRAPHY: Murray 1877, pl. XLIV, figs. 33a,b; Cesnola 1894,

pl. CXXXIII.984; Gjerstad 1948, fig. xxiv.8; Karageorghis and Des Gagniers 1974a, pp. 34, 50–51, 120, 123, 128, 146, nos. IX.4, XVII.5, xxiv.52; Karageorghis and Des Gagniers 1974b, p. 100, no. IX.4; Iacovou 1988, pp. 27, 40, fig. 33, no. 34.



130



132



131



133

130. Amphora

Cypro-Geometric I
(ca. 1050–ca. 950 B.C.)
Black Slip I Ware
H. 25.3 cm (10 in.)
74.51.637 (Myres 464)

The shape of this grooved amphora was particularly favored in Cypro-Geometric Proto-White Painted Ware. Bases with a splaying stand are also found in twelfth- and eleventh-century B.C. ceramics. Grooved Black Slip pottery, probably inspired by Late Bronze Age metallic prototypes, was produced throughout the Cypro-Geometric period.

BIBLIOGRAPHY: Gjerstad 1948, fig. x.13.

131. Jar

Cypro-Geometric III
(ca. 850–ca. 750 B.C.)
Bichrome III Ware
H. 39.2 cm (15³/₈ in.)
74.51.476 (Myres 629)

This is a fine example of a type that can either be barrel-shaped or have convex sides like pilgrim, or lentoid, flasks. The simple painted decoration is strictly geometric and symmetrical. There are centered nipples on either side of the body.

BIBLIOGRAPHY: Cesnola 1877, p. 181; Gjerstad 1948, fig. xxiii.13.

132. Pilgrim flask

Cypro-Archaic I–II
(ca. 750–ca. 480 B.C.)
Black Slip Grooved Ware
H. 14.8 cm (5⁷/₈ in.)
74.51.1259 (Myres 500)

Black Slip Grooved Ware is a Cypriot type that has been recognized only recently (V. Karageorghis

1982). Very few shapes appear in this ware; the pilgrim flask is the most characteristic. The ware had metallic prototypes, some of which are known from Etruria. It should be noted, however, that both the Etruscan and the Cypriot flasks had Near Eastern clay prototypes that were imported into both regions sometime during the eighth century B.C. Most of the known Cypriot examples were found in the region of Amathus.

BIBLIOGRAPHY: Colonna-Ceccaldi 1882, pl. xxix.29.

133. Barrel-shaped flask

Cypro-Geometric III
(ca. 850–ca. 750 B.C.)
Black-on-Red I (III) Ware
H. 21 cm (8¹/₄ in.)
18.82.2 (Ex coll: Cesnola Collection; Gift of Mrs. Robert W. de Forest, 1918)

The flask is an excellent specimen of its type. Black-on-Red I (III) Ware, introduced from the Levant, developed into one of the finest ceramics of the Cypro-Geometric III and Cypro-Archaic periods. Recent research has shown that all the examples found on Cyprus were made locally. Black-on-Red Ware was particularly popular in the western part of Cyprus (cf. Karageorghis and Olenik 1997, pp. 28–29); it was exported to various parts of the Mediterranean, especially to the Aegean, where small flasks were used as perfume bottles. Their shapes were imitated in the Dodecanese Islands and Crete (cf. Coldstream 1979b, pp. 261–62). This flask has a small nipple on one side of the body; the other side is flat.





134. Krater with lid
 Greek, Euboean,
 ca. mid-8th century B.C.
 Attributed to the Cesnola Painter
 (Coldstream)
 Terracotta
 H. 114.9 cm (45¼ in.)
 74.51.965 (Myres 1701)

The decoration on the shoulder features three figural motifs, all enclosed in metopes: pairs of goats flanking a tree, a tethered horse with a pendant double ax and a bird, and a grazing horse with a bird. The zone below shows a procession of grazing horses, each paired with a bird. The knob of the lid is in the form of a hydria.

Large size did not preclude the shipment of vases during the Geometric period. The source of this work, which ultimately served a funerary purpose, has long been a subject of scholarly controversy. In 1949 Kondoleon attributed it to Naxos (1949, pp. 11–19), whereas in 1971 Coldstream considered

it Euboean (1971, pp. 1–15). Considerable evidence from a variety of places supports Coldstream's attribution. JRM
 BIBLIOGRAPHY: Gisler 1993–94, pp. 11–94; Moore n.d.

135. Skyphos
 Greek, Euboean, 1st half of the 8th century B.C.
 Terracotta
 H. 8.6 cm (3⅜ in.)
 74.51.589 (Myres 1710)

Rudimentary though it appears, this type of skyphos is noteworthy in two respects. The concentric circles were drawn with a combination multiple brush and compass, and the result attests to considerable technical mastery. The widespread diffusion of such cups, moreover, provides a tangible record of the trading activity of the Euboeans. JRM

BIBLIOGRAPHY: Kearsley 1989, type 5a.

136. Skyphos
 Greek, Attic, ca. mid-8th century B.C.
 Terracotta
 H. 9.4 cm (3¾ in.)
 74.51.588 (Myres 1703)
 Like the Euboean skyphos (cat. no. 135), this example is commonplace but therefore informative in documenting the distribution of mainland Greek objects over great distances. JRM
 BIBLIOGRAPHY: Gjerstad et al. 1977, p. 27, no. 63.



137. **Bird-shaped askos**
Cypro-Geometric III
(ca. 850–ca. 750 B.C.)
Bichrome III–IV Ware
H. 13 cm (5½ in.)
74.51.785 (Myres 530)

A bird-shaped *askos* from the eleventh century B.C. is also illustrated (see cat. no. 76). Bird *askoi*

are usually decorated with abstract or floral painted motifs. The fish motifs on this example are exceptional. Fish and birds often appear together in the decoration of vases from this period and later.

138. **Ring kernos**
Cypro-Geometric III
(ca. 850–ca. 750 B.C.)
White Painted III Ware
Max. H. 11.4 cm (4½ in.); diam.
(of ring): 17.1 cm (6¾ in.)
74.51.660 (Myres 899)

The kernos is made up of five different vases and a human figure.

The geometric decoration appears only on the outside. The human figure has a cylindrical body, prominent male genitals, a pointed nose, large ears, a round head, circular eyes—each with a dot in the center and a curved “eyebrow” above—a beard, and small depressions for the mouth. The figure holds a lyre in his left arm, and he plays it with his right hand. Black paint appears on his hair, genitals, ears, eyes, beard, the band around his waist, his left hand, and his fingers. The kernos is one in a series of examples illustrated here (see cat. nos. 78, 127). The decoration of the ring, with five miniature vases and a lyre player, is unusual. The presence of objects and a figure that represent music and drinking suggests that the piece symbolizes a banquet. (For a similar kernos found on Crete, see Kanta 1998, p. 53, no. 207; the human figure on the Cretan example is of the “goddess with uplifted arms” type [see cat. nos. 211–13].)

139. **Bird-shaped *askos***
Cypro-Geometric III
(ca. 850–ca. 750 B.C.)
Bichrome III–IV Ware
H. 13.7 cm (5 $\frac{3}{8}$ in.)
74.51.813 (Myres 531)

Phoenician Pottery

The Phoenicians influenced political and cultural life on Cyprus for more than four hundred years, especially at Kition and Amathus. Their pottery affected the development of Cypriot ceramics, as local potters often imitated Phoenician vessels. The importation of Levantine pottery started in the eleventh century B.C. (see cat. no. 125) and became more common at the end of the ninth century B.C.—when the Phoenicians settled on Cyprus—and later.

Large quantities of Phoenician pottery have been found in tombs and sanctuaries on the island. Particularly common are Red Slip, Black Slip, and Bichrome wares. Of note are jugs and juglets with broad mushroom-shaped lips (Bikai 1987, p. 48). These containers held perfumed oils, a trade commodity. There are also larger vessels, known as Canaanite jars, for storing oil, wine, and other liquids. In the Classical period (ca. 480–ca. 310 B.C.), the Phoenicians developed a strong taste for imported wares from Attica, in Greece. At this time, the quality of indigenous Phoenician pottery degenerated.

140. Jug

7th century B.C.

Phoenician Red Slip and

Bichrome Ware

H. 15.7 cm (6⅞ in.)

74.51.1401 (Myres 479)

Said to be from a tomb at Kition

A Phoenician inscription, engraved after firing, is on one side of the shoulder: l'ntš (see detail below). The reading “to Anthos” has been called into question.

BIBLIOGRAPHY: Cesnola 1877, p. 442, pl. 12, no. 26; Cesnola 1894, pl. CXXI.1052; Cesnola 1903a, pl. CXXIII.23; Karageorghis and Karageorghis 1956, p. 351; Masson and Szzyrmer 1972, pp. 114–15, pl. xv.1; Amadasi and Karageorghis 1977, p. 134, pl. xxv.1, no. D6; Teixidor 1977, p. 67, no. 25; Bikai 1987, p. 27, no. 322.

141. Ring vase

7th century B.C.

Phoenician Red Slip Ware

H. 19 cm (7½ in.)

74.51.650 (Myres 473)

Said to be from Kourion

This ring vase has been mentioned in connection with the imported eleventh-century B.C. lentoid flask (cat. no. 125). Its shape is also related to vases that had a long tradition on Cyprus (Gjerstad 1948, figs. v.8, xiv.2).

BIBLIOGRAPHY: Cesnola 1894, pl. CXXXIII.982; Myres 1946a, p. 93; Gjerstad 1948, fig. XLIII.14.

142. Jug

7th century B.C.

Phoenician Red Slip Ware

H. 24.1 cm (9½ in.)

74.51.643 (Myres 472)

The tall, elegant neck is a characteristic that appears in both Cypriot Red Slip II (IV) and Cypriot Black Slip IV Ware (cf. Gjerstad 1948, figs. XLIII.10, .11, .16; Bikai 1987, pls. xiv.353, 355, 356).

BIBLIOGRAPHY: Myres 1946a, p. 93; Gjerstad 1948, fig. XLIII.10.



140. DETAIL



140



141



142





144

CYPRO-ARCHAIC PERIOD
(CA. 750–CA. 480 B.C.)

143. Amphora
Cypro-Archaic I
(ca. 750–ca. 600 B.C.)
Bichrome IV Ware
H. 80.3 cm (31⁵/₈ in.)
74.51.972 (Myres 696)
Said to be from Ormidhia

Large amphorae decorated in the Bichrome IV technique were common to the eastern part of Cyprus. The shoulder zone of each side is usually ornamented with a frieze of lotus flowers alternating with buds. On the neck, lotus flowers in panels alternate with geometric motifs. The lotus motif is oriental in origin, and it appears frequently in the arts and crafts of the Cypro-Archaic period.

BIBLIOGRAPHY: Cesnola 1877, p. 181;
Cesnola 1894, pl. cxii.885.

144. Kylix
Cypro-Archaic I
(ca. 750–ca. 600 B.C.)
Bichrome IV Ware
H. 18.4 cm (7¹/₄ in.); diam. 19.4 cm
(7⁵/₈ in.)
74.51.467 (Myres 676)

A central rectangular panel containing a large stylized lotus flower appears on each side between the handles. The inside of the kylix is decorated with groups of horizontal bands; lines and concentric bands and circles are at the bottom. The footed bowl with accurately rendered ornament is common in Bichrome IV Ware and exemplifies ceramic works of the Cypro-Archaic I period.



145



146



147



148

145. Jug
Cypro-Archaic I
(ca. 750–ca. 600 B.C.)
Black-on-Red II (IV) Ware
H. 19.7 cm (7¾ in.)
74.51.607 (Myres 818)

The jug has a strainer spout (cf. Gjerstad 1948, fig. XLIX.2). Such pieces probably had Phoenician prototypes in metal or ceramic (cf. Bikai 1987, pl. xv.378). They may have been used to strain herb-flavored liquids.

BIBLIOGRAPHY: Gjerstad 1948, fig. xxxix.8.

146. Composite jug
Cypro-Archaic I
(ca. 750–ca. 600 B.C.)
Black-on-Red II (IV) Ware
H. 14.5 cm (5¾ in.)
74.51.887 (Myres 843)

There are several parallels for this work among other Black-on-Red II (IV) Ware vessels (e.g., Karageorghis and Olenik 1997, nos. 72, 73).

147. Trick vase
Cypro-Archaic I
(ca. 750–ca. 600 B.C.)
Bichrome IV Ware
H. 21 cm (8¼ in.)
74.51.584 (Myres 519)

The foot serves as a means for filling the vessel through an inside tube. Trick-vase *askoi* first appeared in the Cypro-Geometric period (cf. Gjerstad 1948, figs. xxxix.19, xlii.9). An example from that period is illustrated (cat. no. 126).

BIBLIOGRAPHY: Gjerstad 1948, fig. xxxvi.9.



149. FRONT



149. BACK

148. Jug

Cypro-Archaic I
(ca. 750–ca. 650 B.C.)
Black-on-Red II (IV) Ware
H. 20.6 cm (8 $\frac{1}{8}$ in.)
74.51.606 (Myres 819)
Said to be from Idalion

The zoomorphic spout often appears in Cypriot pottery. The prototype may be a metallic jug of oriental provenance known in the Punic world (cf. Karageorghis and Olenik 1997, no. 71).

BIBLIOGRAPHY: Cesnola 1894, pl. CXX.919; Gjerstad 1948, fig. xxxix.13; Hermery 1997.

149. Dish

Cypro-Archaic I
(ca. 750–ca. 600 B.C.)
Black-on-Red II (IV) Ware
H. 7 cm (2 $\frac{3}{4}$ in.); diam. 29.2 cm (11 $\frac{1}{2}$ in.)
74.51.988 (Myres 869)
Said to be from Kourion

A pictorial decoration that betrays the hand of an inexperienced painter is on the outside of the dish, perhaps added as an afterthought. This is odd, because the outside surfaces of Black-on-Red dishes normally feature concentric bands, not pictorial images.

BIBLIOGRAPHY: Cesnola 1894, pl. CXXXII.976.

The Free-Field and Pictorial Styles of Pottery Decoration
The pictorial style in Iron Age vase painting began in the Cypro-Geometric period (see cat. no. 129). The style continued sporadically until the Cypro-Geometric III period, when it became a major part of the repertoire of Cypriot vase painting. During the Cypro-Archaic I–II periods a special pictorial style, usually called the “free-field” style, developed in the eastern part of the island.

Vessels in the free-field style were produced in either the White Painted or the Bichrome technique; linear and geometric decorations are absent. The vase painter, freed from the spatial restrictions of encircling bands, lines, and panel divisions, applied a single figural motif or a figural composition to the curved surface. The most common shape is the jug with trefoil rim. The painter’s careful choice of motifs suited to the curved surfaces of the vases led to successful aesthetic effects. Subjects favored in the free-field style are human figures, quadrupeds, birds—often paired with fish—and combinations of motifs in ambitious compositions. Decorative ornaments such as stylized flowers are also favored.



150. Small jug
Cypro-Archaic I
(ca. 750–ca. 600 B.C.)
White Painted IV Ware
H. 19.1 cm (7½ in.)
74.51.532 (Myres 762)
Said to be from Ormidhia

This piece is decorated with a human figure holding spears and marching to the right. He is drawn entirely in silhouette, which is unusual, and has the facial characteristics of a black. Blacks often appear in Cypriot iconography (cf. V. Karageorghis 1988a).

BIBLIOGRAPHY: Cesnola 1894, pl. CXXIX.962; Karageorghis and Des Gagniers 1974a, pp. 27–28, 119, 146, no. VII.5; Karageorghis and Des Gagniers 1974b, p. 66, no. VII.5; V. Karageorghis 1988a, pp. 22–23, fig. 13, no. 13.

151. Jug
Cypro-Archaic I
(ca. 750–ca. 600 B.C.)
Bichrome IV Ware
H. 20.2 cm (8 in.)
74.51.512 (Myres 753)

The winged anthropomorphic quadruped on the jug cannot be identified.

BIBLIOGRAPHY: Perrot and Chipiez 1885, p. 304, fig. 243; Karageorghis and Des Gagniers 1974a, pp. 61, 126, 147, no. XXIII.5; Karageorghis and Des Gagniers 1974b, p. 225, no. XXIII.5; Sophocleous 1985, pp. 21, 51, 229 (misabeled as no. 75.51.512), fig. 2.

152. Jug
Cypro-Archaic I
(ca. 750–ca. 600 B.C.)
Bichrome IV Ware
H. 23.9 cm (9⅞ in.)
74.51.508 (Myres 714)
Said to be from Kourion

The small protome, with his face painted red and wearing a horned helmet, may represent a human figure wearing a mask. Masks appear on other jugs of the same period (e.g., Karageorghis and Des Gagniers 1979, vases SX.1, 2). Anthropomorphic masks also appear in contemporary coroplastic art (see cat. nos. 222, 223, 226).

BIBLIOGRAPHY: Cesnola 1894, pl. CXVIII.911; Karageorghis and Des Gagniers 1979, pp. 34, 184, 196, vase SX.4.

153. Jug

Cypro-Archaic I

(ca. 750–ca. 600 B.C.)

Bichrome IV Ware

H. 31.5 cm (12³/₈ in.)

74.51.539 (Myres 768)

Said to be from Ormidhia

The painting depicts a horse and rider: a small figure, perhaps an acrobat, runs on the animal's back. Acrobats sometimes appear on horseback in coroplastic art of the same period (cf. p. 152; V. Karageorghis 1995, pp. 68–70). The composition was possibly determined by the painter's inability to position the rider's body correctly. Or it may simply reflect the painter's sense of humor. The lotus flower in front of the horse is also unusual; it may be just decorative.

BIBLIOGRAPHY: Cesnola 1877, p. 333; Cesnola 1894, pl. cxxix.963; Groenewegen-Frankfort and Ashmole 1972, pp. 372, 374, no. 567; Karageorghis and Des Gagniers 1974a, pp. 12–14, 117, 146, no. 1.4; Karageorghis and Des Gagniers 1974b, p. 17, no. 1.4.

154. Jug

Cypro-Archaic I

(ca. 750–ca. 600 B.C.)

White Painted IV Ware

H. 23.2 cm (9¹/₈ in.)

74.51.511 (Myres 761)

Said to be from Ormidhia

The ship that decorates this jug is a rare motif; it appears on only a few vases of the period (Karageorghis and Des Gagniers 1974b, pp. 122–23; Barnett 1958, p. 227, pl. xxiii). Ships are far more common in coroplastic art (Karageorghis and Des Gagniers 1974a, p. 38;



cf. cat. nos. 253, 254). The appearance of ships in Cypriot art and iconography demonstrates the importance of maritime trade.

BIBLIOGRAPHY: Murray 1877, pl. xlv, fig. 37; Cesnola 1894, pl. cxxix.964; Karageorghis and Des Gagniers 1974a, pp. 38, 121, 146, no. xi.3; Karageorghis and Des Gagniers 1974b, p. 123, no. xi.3; Westerberg 1983, pp. 45, 55–57, 59, 66, fig. 55, no. 55; Basch 1987, pp. 259, 261, fig. 567, no. 567.

155. Jug

Cypro-Archaic I

(ca. 750–ca. 600 B.C.)

Bichrome IV Ware

H. 11.8 cm (4⁷/₈ in.)

74.51.537 (Myres 736)

Most jugs of this type were made in the region of Amathus toward the end of the Cypro-Archaic I

period. They are always decorated with one or more birds, with long legs and spread wings (cf. Karageorghis and Des Gagniers 1974b, vases xxv.1–20).

156. Jug

Cypro-Archaic I

(ca. 750–ca. 600 B.C.)

Bichrome IV Ware

H. 19.7 cm (7³/₄ in.)

74.51.531 (Myres 763)

This vase does not belong to the free-field group. The figural decoration is limited by the bands around the body. The motifs, one human and two animal protomes, are not easily explained (cf. Karageorghis and Des Gagniers 1979, vase sx.3).

BIBLIOGRAPHY: Karageorghis and Des Gagniers 1974a, pp. 37, 121, 146, no. x.7; Karageorghis and Des Gagniers 1974b, p. 121, no. x.7.



157. VIEW 1

157. Jug

Cypro-Archaic I

(ca. 750–ca. 600 B.C.)

Bichrome IV Ware

H. 24.1 cm (9½ in.); diam. (of rim):

6.5 cm (2½ in.)

74.51.509 (Myres 751)

Said to be from Golgoi(?) or Kition

The painter of this jug was able and ambitious. The composition consists of two human figures, two birds, a central lotus flower, and smaller lotus flowers, all strictly symmetrical, demonstrating perfection in figural drawing but producing a rather static decorative composition. Another jug is similar in composition (cat. no. 158), which suggests that both are the work of the same artist and were manufactured in the same workshop.

BIBLIOGRAPHY: Cesnola 1894, pls. CVI.859, 860; Myres 1946a, p. 103; Karageorghis and Des Gagniers 1974a, pp. 29–32, 70, 79, 119, 138, 146, nos. VIII.8, XXV.1.5(k); Karageorghis and Des Gagniers 1974b, pp. 75–76, no. VIII.8; J. Karageorghis 1977, pp. 190–91, pl. 32b.



157. VIEW 2



158. VIEW 1

158. Jug

Cypro-Archaic I

(ca. 750–ca. 600 B.C.)

Bichrome IV Ware

H. 23.8 cm (9 $\frac{3}{8}$ in.)

74.51.510 (Myres 752)

Said to be from Kition

BIBLIOGRAPHY: Cesnola 1894, pl. CVI.857, 858; Karageorghis and Des Gagniers 1974a, pp. 54–55, 68, 75, 125, 133, 147, nos. XVIII.10, XXV.e.21; Karageorghis and Des Gagniers 1974b, p. 208, no. XVIII.10; Markoe and Serwint 1985, p. 41, no. 40.



158. VIEW 2



159

159. Barrel-shaped jug

Cypro-Archaic I

(ca. 750–ca. 600 B.C.)

Bichrome IV Ware

H. 35 cm (13¾ in.); L. 32 cm

(12⅝ in.); diam. (of rim):

10 cm (4 in.)

74.51.517 (Myres 765)

The bird on this jug is similar to that on catalogue number 160, so the pieces can be attributed to the same group. Catalogue number 160, however, is in the free-field style; no encircling bands place spatial restrictions on the figural decoration.

BIBLIOGRAPHY: Murray 1877, p. 405, fig. 17; Perrot and Chipiez 1885, pp. 284, 287, fig. 220; Gjerstad 1948, fig. XLIX.2; Karageorghis and Des Gagniers 1974a, pp. 67, 72, 130, 147, no. xxv.b.24; Karageorghis and Des Gagniers 1974b, p. 312, no. xxv.b.24.



160. Jug
Cypro-Archaic I
(ca. 750–ca. 600 B.C.)
Bichrome IV Ware
H. 25.3 cm (10 in.)
74.51.503 (Myres 754)
Said to be from Ormidhia

This jug belongs to a group of vases, probably painted in a single workshop, that combine a highly stylized bird with a lotus flower (cf. Karageorghis and Des Gagniers 1974b, vases xxv.f.4–6, 13, 14).

BIBLIOGRAPHY: Cesnola 1894, pl. CXXVIII.958; Gjerstad 1948, fig. xxxiv.3; Groenewegen-Frankfort and Ashmole 1972, p. 372, no. 565; Karageorghis and Des

Gagniers 1974a, pp. 68, 76, 133, 147, no. xxv.f.12; Karageorghis and Des Gagniers 1974b, p. 396, no. xxv.f.12.

161. Jug
Cypro-Archaic I
(ca. 750–ca. 600 B.C.)
Bichrome IV Ware
H. 16.8 cm (6 $\frac{5}{8}$ in.)
74.51.527 (Myres 757)
Said to be from Ormidhia

The composition of a bird catching a fish was popular in Cypriot vase painting (cf. Karageorghis and Des Gagniers 1974b, vases xxiv.b.45–47). Such vessels may have originated in one or two workshops in the eastern part of

the island. The source of the scene may be Nilotic, but Cypriot artists adapted it to their own taste.

BIBLIOGRAPHY: Murray 1877, pl. XLVI, fig. 38; Cesnola 1894, pl. CXXVIII.960; Karageorghis and Des Gagniers 1974a, pp. 63–65, 70, 79, 128, 147, nos. xxiv.b.46, xxv.i.10(c); Karageorghis and Des Gagniers 1974b, p. 269, no. xxiv.b.46; Markoe and Serwint 1985, p. 40, no. 39.



162

162. **Pyxis**
Corinthian, Late Corinthian,
ca. 550 B.C.
Terracotta
H. 14.6 cm (5¾ in.)
74.51.364 (Myres 1724)

The shape and decoration of
the vase are current for the Late
Corinthian period. Of note are the

names inscribed underneath each
of the female heads: Himero,
Charita, and Iopa. The figures have
been interpreted either as nereids
(daughters of the sea god Nereus)
or as hetairai (courtesans).

JRM

BIBLIOGRAPHY: Lorber 1979,
pp. 92–93.



163. Plastic vase

Eastern Greek, late 6th century B.C.
Terracotta

L. 11.9 cm (4¾ in.)

74.51.836 (Myres 1723)

Plastic vases in the shape of sirens were produced from about 570 to the end of the sixth century B.C. and have been found throughout the eastern Mediterranean area, principally on Rhodes and in southern Italy. The physiognomy of the sphinx and the summary articulation place this work among the latest examples (see Ducat 1966, pp. 61–89). JRM

164. Kantharos

Eastern Greek or Cypriot,
mid-6th century B.C.

Terracotta

H. 14.6 cm (5¾ in.)

74.51.369 (Myres 773)

The origin of this unique vase has proved difficult to pinpoint. The kantharos is characterized by two high, vertical handles; a deep bowl; and a foot. The shape and the monkey's face clearly indicate an Archaic date. The eastern Aegean area demonstrates a predilection for vases that assume a figural form. Pertinent to this piece are

examples in the shape of monkeys, associated with Rhodes (Ducat 1966, pp. 120–24), as well as kantharoi in which the bowl is modeled as a face (Walter-Karydi 1973, pp. 30–31). The grainy quality of the clay and the matte glaze raise the possibility that this is a local, Cypriot work inspired by one or more eastern Greek models.

JRM



Anthropomorphic Jugs

From the beginning of the second millennium B.C., in the Middle Cypriot period, potters tended to put human features on their ceramics. During the Cypro-Archaic I–II periods (ca. 750–ca. 480 B.C.), parts of female figures continued to ap-

pear on vases. Vessels have not only heads and necks but also (as on cat. nos. 165, 166), necklaces, breasts in the form of spouts, and, in some cases, arms and hands. All known examples have been found in tombs, but some of these jugs may have been used as ritual vessels in sanc-

tuaries of the Great Goddess.

A piece comparable to catalogue number 165 is now in the Musée du Louvre, Paris (Caubet, Hermery, and Karageorghis 1992, p. 115, no. 143 [N3343]).

165. Anthropomorphic jug

Cypro-Archaic II

(ca. 600–ca. 480 B.C.)

Bichrome V Ware

H. 26.8 cm (10½ in.)

74.51.566 (Myres 793)

Said to be from Idalion

The top of the head is open; the face is handmade.

BIBLIOGRAPHY: Doell 1873, p. 69, pl. XVI.23, no. 4061; Murray 1877, pp. 402–3, fig. 10; Cesnola 1894, pl. CXVII.908; Gjerstad 1948, fig. L.6; Groenewegen-Frankfort and Ashmole 1972, pp. 373–74, no. 568.

166. Anthropomorphic trick vase

Cypro-Archaic I

(ca. 750–ca. 600 B.C.)

Bichrome Red I (IV) Ware

H. 23.5 cm (9¼ in.)

74.51.564 (Myres 931)

Said to be from Episkopi

The central axis of the vase leans backward. The foot serves as the means for filling the vessel through an inside tube (cf. cat. no. 147).

BIBLIOGRAPHY: Cesnola 1894, pl. CXLII.907; Gjerstad 1948, fig. XLII.5.

Jugs with Hand- or Mold-made Figures on the Shoulder

In the Cypro-Archaic I–II periods, anthropomorphic features occurred on the spouts and shoulders of jugs. In the Cypro-Archaic II period, a variant of this trend developed: A handmade or, later, a mold-made female figure holding a miniature jug that served as a spout occupies the shoulder opposite the handle (cat. nos. 167, 168).

Vases of this type are usually decorated in White Painted, Bichrome, Black-on-Red, Bichrome Red, or, more rarely, Polychrome technique. The motifs, especially those found on vases from the Cypro-Classical period, often derive from Greek art. Sometimes they are engraved. This type of vase developed in the region of Marion (modern-day Polis Chrysochous), where the majority of imported Greek vases of the Classical period have been found. It has been suggested that this new type of pottery was created in order to compete with imported wares. Ornament often overfills the surfaces, with disappointing aesthetic results. (For a recent study of these wares, see Vandenabeele 1998.) In some cases, instead of a mold-made female figure, an animal protome serves as a spout (Vandenabeele 1998, p. 23).

167. Jug with female figure on the shoulder

Cypro-Classical II

(ca. 400–ca. 310 B.C.)

Polychrome Ware

H. 37.5 cm (14¾ in.)

74.51.573 (Myres 940)

Said to be from Kourion

On the shoulder a seated female holds a jug in her right hand. Her face is mold-made.

BIBLIOGRAPHY: Cesnola 1894, pl. CXXXIV.985.

168. Jug with female figure on the shoulder

Late 6th–early 5th century B.C.

Bichrome Red II (V) Ware

H. 27.8 cm (11 in.)

74.51.563 (Myres 937)

On the shoulder opposite the handle, a seated female figure holds a miniature jug in her right hand; the face is mold-made, but the rest of the body is handmade. The bottom of the jug has a hole that leads into the body of the vase.

BIBLIOGRAPHY: Vandenabeele 1994, p. 29; Vandenabeele 1998, p. 170, no. 1646.

STONE SCULPTURE

Cypriot coroplasts began to produce large-scale terracotta sculpture during the second half of the seventh century B.C. Stone sculpture from this period is rare, and at present only works from the region of Golgoi are known. It has been suggested that sculpture in stone followed the production of works in terracotta (see Hermary 1991, p. 146).

There is no marble on Cyprus—or any other hard stone suitable for carving large-scale sculpture. The Cypriot artist was confined to soft limestone, abundant in the central and southeastern parts of the island. So it is not surprising that the earliest sculpture appeared in the Golgoi area and gradually spread to other centers, such as Idalion, Arsos, and Kition, in the same limestone-rich region.

By the beginning of the sixth century B.C., the developing art of stone sculpture reached its zenith. During this period, the Phoenicians were actively present on the island, and they introduced elements of Egyptian art. This influ-

ence can be seen in a series of large and small male votaries, though local taste forms the iconographic basis of many Cypriot votaries and priests. A general characteristic of the Cypriot sculpture of this era was polychrome decoration, a feature also present in Greek sculpture. Black, red, and other colors are preserved on many examples in the Cesnola Collection, which possesses some of the finest examples of Cypriot sculpture from the sixth and fifth centuries B.C.

*The Human Form in
Archaic Sculpture*

A series of statues representing young beardless male figures, characterized as princes, wear typical Cypriot short trousers, often decorated with a rosette in relief (e.g., cat. no. 169), and a diadem, also adorned with rosettes (e.g., cat. no. 170). Their stance is rigid, and they are never larger than lifesize (Hermary 1989, p. 44).

One of the earliest (cat. no. 169) resembles a Greek kouros. It is possible that the heads of catalogue numbers 169 and 170 did not originally belong to the bodies.

169. Beardless male votary

Beginning of the 6th century B.C.

Limestone

Preserved H. 73 cm (28¾ in.)

74.51.2479 (Myres 1045)

Said to be from the temple at Golgoi

The votary wears a Cypriot belt.

BIBLIOGRAPHY: Doell 1873, p. 22, pl. III.6, no. 68; Cesnola 1885, pl. XLVIII.285; Myres 1946b, p. 103; Myres 1946c, p. 63.

170. Beardless male votary

Mid-6th century B.C.

Limestone

H. 92.7 cm (36½ in.)

74.51.2473 (Myres 1256)

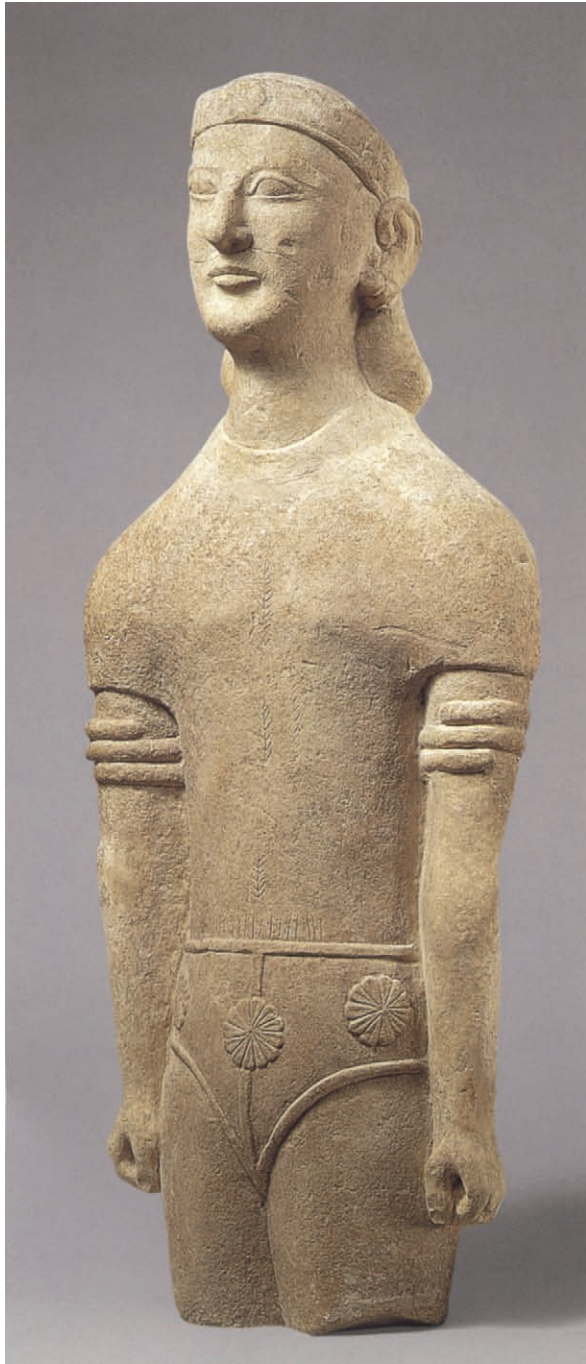
Said to be from the temple at Golgoi

A short-sleeved tunic reaches to the waist, where it appears to be neatly tucked into a red-painted Cypriot loincloth.

BIBLIOGRAPHY: Doell 1873, p. 22, pl. III.9, no. 67; Cesnola 1885, pl. XI.13; Perrot and Chipiez 1885, p. 142, fig. 95; Myres 1946b, p. 103, pl. 32.

Bearded human figures wearing conical headdresses, made in both limestone and terracotta, have a long history in Cypriot sculpture, dating from the end of the seventh to the fifth century B.C. (see Markoe 1987 and Hermary 1989, pp. 22–33). These sculptures represent priests or dignitaries, though ordinary people wore the same headdress (Hermary 1989, p. 22), the top of which is often bent toward the back; bands support the two cheekpieces.

The earliest sculptures, from about 600 B.C., have accentuated facial characteristics: a large nose,



169



170

pointed lips, and large eyes. Catalogue number 171 is one of the most impressive examples of this early type. Gradually, under the influence of Greek art, the features and expressions evolved and became

more refined. The attitude of the figure as well as the treatment of the drapery also followed the tendencies of eastern Greek art. The sculptor gave close attention to such details as beard curls, fringes

of hair above the forehead, and mustaches. The Cesnola Collection has some good sixth-century B.C. examples of this style (cat. nos. 172, 173), though the heads may not have originally belonged to the bodies.



171. VIEW 1

171. Colossal head of a bearded figure wearing a conical helmet

Beginning of the 6th century B.C.

Limestone

H. 88.3 cm (34¾ in.)

74.51.2857 (Myres 1257)

Said to be from near the temple at Golgoi

BIBLIOGRAPHY: Doell 1873, p. 45, pl. VIII.6, no. 237; Cesnola 1877, pp. 122–23; Cesnola 1885, pl. XXXIX.253; Myres 1946b, pp. 101, 103, pl. 31; Myres 1946c, pp. 62, 64; Gjerstad 1948, p. 96, pl. II.a,b; Masson 1971b, pp. 312, 317, fig. 4; Connelly 1991, p. 95.



171. VIEW 2



172



172. DETAILS

172. Priest

Last quarter of the 6th century B.C.
Limestone

H. (with base): 217.2 cm (85½ in.)

74.51.2466 (Myres 1351)

Said to be from west of the temple
at Golgoi

The priest's feet and the plinth
that he stands on are modern. The
helmet is divided into vertical pan-
els whose decoration, in low relief,

consists of rows of red-painted
lotus flowers, which may represent
the "tree of life" that often appears
in the art of the Near East. At the
top is a bull protome. Black, red,
and yellow paint once colored the
details of the helmet and protome,
and red paint survives on the folds
of the mantle. Two of the original
six engraved signs in the Cypriot
syllabic script remain on the left

shoulder (see detail above). The
inscription has been read as "of the
Paphian Goddess" (τάς παφίας),
but this is by no means certain.

The richly decorated garments
and the dove (though the one here
may not be original) leave no doubt,
however, about the figure's identity
as a priest of the Paphian Goddess.
Hermay's reexamination of this
statue (Masson and Hermay 1993,

pp. 30–34) stresses the extraordinary character of the helmet; its bull protome may be a further sacerdotal indication (see also cat. no. 174, where the helmet is surmounted by a bird). This statue has been discussed extensively (Masson and Hermary 1993, with further references), and several scholars have expressed doubts as to the authenticity of the arms and the attributes. It is now believed that only the dove is questionable; it may come from another statue.

BIBLIOGRAPHY: Doell 1873, p. 11, pl. I.12, no. 1; Cesnola 1877, pp. 130–32; Cesnola 1885, pl. LXV.431; Cesnola 1903a, pl. CXXI.2; Myres 1946b, p. 101; Gjerstad 1948, p. 115; Masson 1961, pp. 44, 283, no. 262; Masson 1971b, p. 317; Vermeule 1974, p. 288; Masson and Hermary 1993.

173. Bearded figure wearing a conical helmet

Last quarter of the 6th century B.C.
Limestone

H. (with base): 191.8 cm (75½ in.)
74.51.2460 (Myres 1352)

Said to be from the temple at Golgoi

Traces of red paint once were present on both the drapery and the lips.

BIBLIOGRAPHY: Doell 1873, p. 15, pl. I.13, no. 29; Cesnola 1877, pp. 142–44; Cesnola 1885, pl. LX.407; Myres 1946b, p. 101; Myres 1946c, pp. 62, 64; Gjerstad 1948, p. 114; Vermeule 1974, p. 288; Markoe 1987, p. 122, pl. XLII.1.





174

174. Bearded male head wearing a pointed helmet

Last quarter of the 6th century B.C.
Limestone

H. 44.5 cm (17½ in.)

74.51.2848 (Myres 1284)

Said to be from the temple at Golgoi

The front of the helmet is covered by a bird with large open wings, shown in relief.

BIBLIOGRAPHY: Doell 1873, p. 45, pl. VIII.11, no. 235; Cesnola 1885, pl. LIX.404; Myres 1946c, p. 62; Masson and Hermery 1993, p. 33, pl. iv.



175

175. Bearded male head wearing a Greek helmet

End of the 6th century B.C.
Limestone

H. 32.4 cm (12¾ in.)

74.51.2810 (Myres 1285)

Said to be from the temple at Golgoi

The smooth-surfaced helmet has hinged cheekpieces and a solid nose guard. There are traces of pink paint on the beard.

Warriors wearing such helmets appeared early in the coroplastic art of Cyprus (cf. V. Karageorghis 1993b, p. 87). This piece imitates contemporary Corinthian helmets.

BIBLIOGRAPHY: Cesnola 1885, pl. cv.688; Groenewegen-Frankfort and Ashmole 1972, p. 375, fig. 572.

The influence of Egyptian sculpture was apparent from the very beginning of the sixth century B.C., even before the so-called Egyptian domination of Cyprus, usually thought to have occurred about 570 B.C. The first Egyptianizing elements in Cypriot sculpture were no doubt due to the activities of the Phoenicians. The Cesnola Collection possesses fine examples of young votaries in Egyptianizing style. Their royal dress (often decorated in relief), broad shoulders, and stiff attitude are distinguishing characteristics.

The influence of Greek as well as Egyptian sculpture can be seen in catalogue number 180, from the first half of the sixth century B.C.

The stance and dress of the figure recall Egyptian sculpture, whereas the facial characteristics and treatment of the hair betray the influence of Greek styles. In their usual pose, the Egyptianizing votaries have one arm bent to the chest (see cat. nos. 181, 182). Some wear a pectoral and the double crown of Egypt (cat. nos. 176, 182). These specifically Egyptian regalia do not appear until the second quarter of the sixth century B.C., and their occurrence may be due to the Egyptian presence on the island (Hermay 1989, p. 49). A *shenti*, or Egyptian kilt (see cat. no. 176), is decorated not only with the uraeus (the sacred cobra, protector of the pharaoh) but also with the head of Bes (or Medusa?). The figure's left arm is bent forward to allow him to hold the hilt of what was possibly a sword. Another figure (cat. no. 177) is also ready to draw his sword from his scabbard, but his attitude is less stiff than that seen earlier (cat. no. 176). Catalogue number 177 probably dates from the end of the sixth century B.C., and the influence of Greek sculpture is present once again in the details of the head.

176. Male votary in Egyptian dress wearing the double crown of Egypt

2nd or 3rd quarter of the 6th century B.C.

Limestone

H. 59 cm (23¼ in.)

74.51.2603 (Myres 1266)

Said to be from the temple at Golgoi

The central panel of the kilt is decorated in relief with an eye above and the head of Bes (or





Medusa?) below. There are traces of burning on the head.

BIBLIOGRAPHY: Doell 1873, p. 17, pl. II.7, no. 39; Cesnola 1877, p. 154; Cesnola 1885, pl. XLII.279; Myres 1933, p. 34 n. 19; Gjerstad 1948, pp. 112, 114; Wilson 1975, pp. 99–100, pl. 18a; Brönnner 1994, p. 51, pl. xvic, no. m.

177. Warrior in Egyptian dress

End of the 6th century B.C.

Limestone

H. 26.8 cm (10½ in.)

74.51.2600 (Myres 1049)

Said to be from the temple at Golgoi

The right hand is bent to draw a sword from its scabbard, which hangs under the left arm. The scabbard is supported by a double strap that crosses over the right shoulder.

BIBLIOGRAPHY: Cesnola 1885, pl. XLII.265.

178. Male figure with a falcon's head

1st half of the 6th century B.C.

Limestone

Preserved H. 40 cm (15¾ in.)

74.51.2516 (Myres 1268)

Said to be from the Karpas

Peninsula

The slightly upward-tilted head has large round eyes and a prominent beak, the tip of which has been restored. There are traces of red paint on the belt and the kilt.

The falcon-headed figure is a rare type that probably represents the Egyptian god Horus; it is also possible that the statue represents a human figure wearing a mask (compare cat. no. 194; see Hermay 1989, p. 290, nos. 586, 587). There are only a few representations of Horus in Cypriot sculpture. Despite the Egyptian character of the god, there is no doubt that the figure was made on Cyprus of native limestone. Its attitude and drapery, as well as the Egyptian kilt with relief decoration and the details of the figure's face, are in harmony with other Egyptianizing statues of the same period.

BIBLIOGRAPHY: Cesnola 1877, p. 344; Cesnola 1885, pl. xxiv.58; Perrot and Chipiez 1885, pp. 204–5, fig. 137; Gjerstad 1948, p. 103; Hermay 1981, pp. 17–18, pl. 2, no. 3.

179. Statuette of a youth wearing a
shenti

Beginning of the 6th century B.C.

Limestone

H. 12.4 cm (4⁷/₈ in.)

74.51.2571 (Myres 1033)

Said to be from a tomb at Amathus

This work was long considered to be an Egyptian import. Hermary, however, has rightly classified it as an Egyptianizing statue made on Cyprus; although it closely follows Egyptian prototypes, it was made of Cypriot limestone and dates from the beginning of the sixth century B.C. (Hermary 1981, p. 16). The statue may have been buried with an Egyptian (Hermary 1981, p. 17).

BIBLIOGRAPHY: Cesnola 1885, pl. xxxiv.215; Gjerstad 1948, pl. vi; J. Karageorghis 1977, p. 207; Sophocleous 1985, pl. xlv.1, appendix ii; Hermary 1981, pp. 16–17, pl. 2, no. 2.



179

180. Male votary in Egyptian dress
1st half of the 6th century B.C.

Limestone

H. 104.8 cm (41¼ in.)

74.51.2471 (Myres 1356)

Said to be from the temple at Golgoi

BIBLIOGRAPHY: Doell 1873, p. 21,
pl. III.10, no. 62; Cesnola 1877,
p. 145; Cesnola 1885, pl. IX.11; Perrot
and Chipiez 1885, figs. 79, 123, 125;
Gjerstad 1948, pl. x; Richter 1960,
p. 93; Hermary 1981, pp. 17 n. 29,
18 n. 30; Senff 1993, p. 29 n. 246.



181. Male votary in Egyptian dress
2nd quarter of the 6th century B.C.
Limestone

H. 136.5 cm (53¾ in.)

74.51.2467 (Myres 1361)

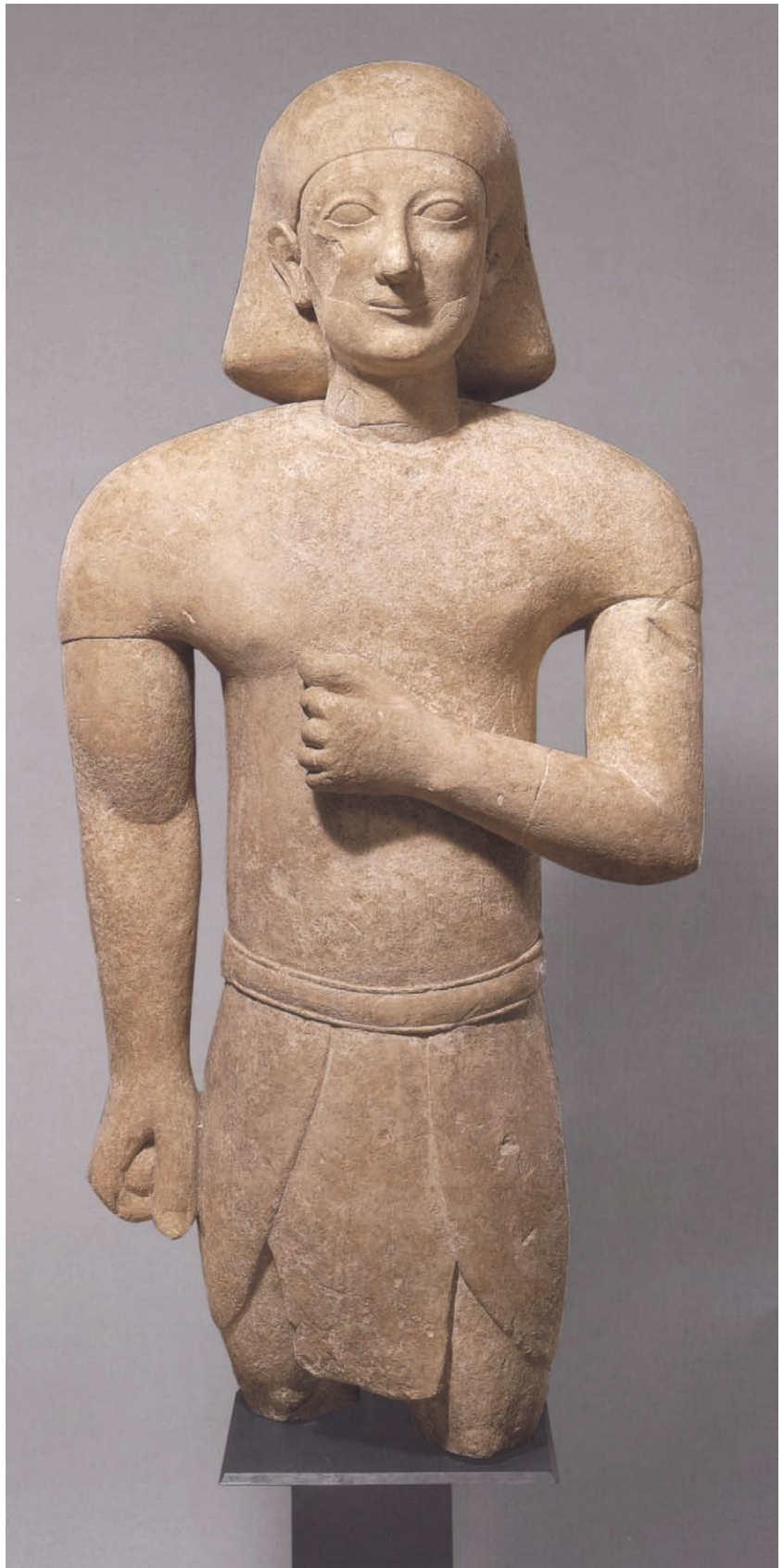
Said to be from west of the temple
at Golgoi

On the left forearm there is an
inscription in the Cypriot syllabary
that reads, “I am [the statue] of
Tamigoras [Timagoras?]” (see
detail below).

BIBLIOGRAPHY: Doell 1873, p. 19,
pl. II.6, no. 49, pl. IX.7, no. 311;
Cesnola 1885, pl. III.5; Perrot and
Chipiez 1885, p. 127, fig. 80; Myres
1946b, p. 101, pl. 31; Masson 1961,
pp. 44, 283, fig. 81, no. 263; Masson
1971b, p. 317, fig. 9.



181. DETAIL





182. VIEW 1



182. VIEW 2

**182. Male votary in Egyptian
dress wearing the double
crown of Egypt**

3rd quarter of the 6th century B.C.
Limestone

H. 130.2 cm (51¼ in.)

74.51.2472 (Myres 1363)

Said to be from the temple at Golgoi

The left shoulder and arm are
restored. Myres observed traces of
red color on the kilt.

BIBLIOGRAPHY: Doell 1873, p. 18,
pl. II.9, no. 43; Cesnola 1877, p. 131;
Cesnola 1885, pl. XLIII.280; Myres
1946b, pl. 31; Gjerstad 1948,
pp. 99–100; Markoe 1990, pp. 111,
113–14, fig. 2; Senff 1993, p. 50,
pl. 61.a; Brönnner 1994, p. 50,
pl. xv.b.,c, no. 1.

183. Hathoric stele

2nd quarter of the 6th century B.C.

Limestone

H. 87.6 cm (34½ in.);

max. W. 51.4 cm (20¼ in.)

74.51.2475 (Myres 1414)

Said to be from the necropolis
at Golgoi

Capitals (or stelai) with images of the Egyptian goddess Hathor were popular at Amathus, particularly in the early fifth century B.C. Works such as this one functioned as religious symbols both in the cult of the Great Goddess of Cyprus and in funerary contexts. Hathor's assimilation with the Cypriot goddess and her presence on funerary stelai derive from her role as the goddess of life, the protector against evil and death. On Cyprus the iconography of the Egyptian goddess was adapted to the styles of Cypriot sculpture. She often appears in the form of a capital surmounted by a *naiskos* (small shrine). She also appears in the Amathus-style vase painting and in the minor arts (for a general study, see Hermary 1985).

BIBLIOGRAPHY: Cesnola 1885, pl. XVIII.27; Masson 1971b, p. 316; Hermary 1985, pp. 676, 678, 681, fig. 23; Sophocleous 1985, p. 126, pl. XXXI.1.



183

184. Female votary

Beginning of the 6th century B.C.

Limestone

H. 76.2 cm (30 in.)

74.51.2541 (Myres 1263)

Said to be from the temple at Golgoi

Female figures of this type, richly decorated with necklaces, ear caps, and earrings, are common in Cypriot sculpture from the beginning of the sixth century B.C. Their posture is rigid, with a flat body and plain headdress. They either play a musical instrument or hold an offering, a flower, or a fruit. They

do not represent the Great Goddess, but, with their rich jewelry, they may represent priestesses or even worshippers of the goddess.

BIBLIOGRAPHY: Doell 1873, p. 14, pl. I.8, no. 21; Cesnola 1885, pl. x.12; J. Karageorghis 1977, p. 214.



One of the most common attributes of sixth- and fifth-century B.C. male and female Cypriot statuary is a wreath of leaves worn around the head. It is not always easy to identify the leaves, though myrtle, laurel, and ivy are often represented. The people who wore such wreaths were probably associated with a divinity, such as Aphrodite or Apollo, in whose sanctuaries these votive statues were dedicated (Hermay 1989, p. 112).

The smiling expression and the neat rendering of the hair, beard, and mustache of catalogue number 185 indicate that it dates from the very end of the sixth century B.C. The vigor of very early fifth-century B.C. Cypriot sculpture, or Gjerstad's Archaic Cypro-Greek style, can be seen in catalogue number 186 (Gjerstad 1948, p. 120). Somewhat earlier, from the third quarter of the sixth century B.C., is catalogue number 187, a head with long locks of hair and a torso draped in the Greek style. He holds a lustral branch in his right hand (Hermay 1989, p. 263, cf. no. 535).



185

185. Bearded male head wearing a wreath

End of the 6th century B.C.

Limestone

H. 38.1 cm (15 in.)

74.51.2836 (Myres 1281)

Said to be from the Karpas Peninsula

BIBLIOGRAPHY: Doell 1873, p. 46, pl. IX.9, no. 344; Cesnola 1877, p. 141; Cesnola 1885, pl. LXXXII.540; Gjerstad 1948, p. 114.



186

186. Bearded male head wearing a wreath

Early 5th century B.C.

Limestone

H. 34.3 cm (13½ in.)

74.51.2841 (Myres 1286)

Said to be from the temple at Golgoi

BIBLIOGRAPHY: Doell 1873, p. 46, pl. IX.14, no. 352; Cesnola 1877, p. 141; Colonna-Ceccaldi 1882, pl. v; Cesnola 1885, pl. LXXII.470; Perrot and Chipiez 1885, pp. 190–91, fig. 128; Gjerstad 1948, p. 115.

187. Male votary wearing a wreath

3rd quarter of the 6th century B.C.

Limestone

H. 57.2 cm (22½ in.)

74.51.2646 (Myres 1062)

Said to be from the temple at Golgoi

BIBLIOGRAPHY: Doell 1873, p. 24, pl. III.7, no. 78; Cesnola 1885, pl. LXVII.446.





188



189

In general appearance, the two works that follow (cat. nos. 188, 189) recall small limestone figures, often portrayed in the nude, found at Naukratis (a Greek city of ancient Egypt), Samos, and elsewhere in the eastern Mediterranean. Their long locks and smiling expressions imitate the styles of eastern Greek sculpture. The conical headdress (cat. no. 188) probably derives from local Cypriot tradition.

188. Male votary wearing a pointed cap

End of the 6th century B.C.

Limestone

H. 45.4 cm (17⁷/₈ in.)

74.51.2599 (Myres 1061)

Said to be from the temple at Golgoi

On the back, the cloak is smooth; it reaches to just below the buttocks. Traces of red paint are on the drapery.

BIBLIOGRAPHY: Doell 1873, p. 24, pl. III.3, no. 79; Cesnola 1885, pl. XLII.274.

189. Standing youth

First half of the 6th century B.C.

Limestone

H. 43.8 cm (17¹/₄ in.)

74.51.2523 (Myres 1060)

Said to be from the temple at Golgoi

BIBLIOGRAPHY: Cesnola 1885, pl. xx.39.



190. VIEW 1



190. VIEW 2

Herakles enjoyed a long tradition in Cypriot art. He appeared in vase painting as early as the Cypro-Geometric period. Early in the Cypro-Archaic period he is present as Herakles-Melqart, an amalgamation of Greek and oriental artistic and cultural traditions. At the end of the sixth century B.C., the influence of Greek art in the development of the iconography of

Herakles is clear, but the Cypriots also created their own version: he is youthful, wears a lion's skin, holds a small lion, and raises his club above his head. The Cypriot type continued into the Hellenistic period (for general discussions of Herakles on Cyprus, see Hermary 1990, Hermary 1992, and Yon 1992).

The colossal statue of Herakles (cat. no. 190), one of a series of

over-lifesize statues produced on Cyprus during the second half of the sixth century B.C., probably dates from about 530–520 B.C. The production of over-lifesize sculpture in stone followed the precedent set by Cypriot coroplasts, who had produced statues of similar size in terracotta considerably earlier. Originally, the hero held a bow in his left hand and arrows in



190. VIEW 3



190. VIEW 4

his right hand at waist level, but Cesnola's "restorations" have drastically altered this unusual sculpture.

It is unfortunate that the statue of Herakles kneeling (cat. no. 191) is fragmentary. It may have formed part of a pediment group, and the style may have been influenced by Greek sculpture from the end of the sixth century B.C. It is unique among Cypriot sculptural works.

190. Herakles

ca. 530–520 B.C.

Limestone

H. 217.2 cm (85½ in.)

74.51.2455 (Myres 1360)

Said to be from west of the temple at Golgoi

The carving on the back of the figure is rough. Herakles once held arrows in his right hand; the bow on his left arm was broken and incorrectly restored with a club, which has now been removed. A border of red paint runs along the neck and the edges of the chiton.

BIBLIOGRAPHY: Doell 1873, pp. 37–38, pl. VII.9, no. 178; Cesnola 1877, pl. XII; Cesnola 1885, pl. LXXXVIII.585; Myres 1946c, p. 65; Sophocleous 1985, pp. 31–32, 52, pl. v.4; Hermary 1990, p. 193, no. 3; V. Karageorghis 1998a, p. 69, fig. 27.





192

191. Herakles kneeling

End of the 6th century B.C.

Limestone

H. 71.1 cm (28 in.)

74.51.2500 (Myres 1409)

Said to be from the temple at Golgoi

Herakles is represented here as an archer, probably drawing his bow.

BIBLIOGRAPHY: Doell 1873, pp. 40–41, pl. VII.10, no. 190; Cesnola 1877, pp. 154–55; Cesnola 1885, pl. CXXVIII.923; Hermery 1990, p. 195, no. 31.

192. Slab with scene of Herakles stealing the cattle of Geryon

End of the 6th century B.C.

Limestone

H. 52 cm (20½ in.); L. 87.3 cm

(34¾ in.); D. 7.5–10.5 cm

(3–4¼ in.)

74.51.2853 (Myres 1368)

Said to be from a site near the temple at Golgoi

The lower right-hand corner of the slab is slightly damaged, and at the top it was cut back. The front is decorated in low relief with a mythological scene: Herakles stealing the cattle of the monster Geryon, which were guarded by the herdsman Eurytion and his three-headed dog, Orthros. Geryon

himself is absent. On the far left, a large figure of Herakles stands on a rectangular podium. The upper part of his body is damaged.

The relief is divided into two registers. In the upper register, at the far right, is Orthros, who has been shot by an arrow that protrudes from one of his three necks. In the lower register is Eurytion, who has the face of a satyr and walks to the right, turning his head back toward Herakles. He holds a stone in his raised right hand and in his left arm carries an uprooted tree, with which he drives away the cattle, rendered in depth in a style that recalls both Egyptian and Greek vase-painting prototypes.

The background was painted red, which would have made the relief stand out more vividly. Some pigment survives.

Reliefs with mythological representations or scenes of everyday life were common in Cypriot art, especially during the Classical period. The myth of Herakles and the monster Geryon was popular in Cypriot sculpture of the sixth century B.C. Its favor derived from the influence of late Archaic Greek art, which is apparent in this work. Herakles, as a god, played an important part in Cypriot religion and iconography during the sixth and fifth centuries B.C. His enemies are rendered as monsters.

The relief is low and flat, resembling a drawing rather than a three-dimensional sculpture. This technique of carving was followed by sculptors at Golgoi into the fourth century B.C. (see cat. no. 352). Two-dimensional representations, such as drawings or paintings, may have inspired the use of this sculptural technique to render narratives involving numerous figures, often arranged in two registers, as here.

BIBLIOGRAPHY: Doell 1873, pp. 47–48, pl. XI.6, no. 763; Cesnola 1877, pp. 135–37, pl. XII; Cesnola 1885, pl. CXXII.912; Masson 1971b, p. 317, fig. 10; Tatton-Brown 1979, p. 287; Tatton-Brown 1984, pp. 170–71, pl. XXXIII.1; Hermary 1990, p. 195, no. 27; Senff 1993, p. 63 n. 518; V. Karageorghis 1998a, pp. 58–60, figs. 23a,b.



193

193. Geryon

2nd half of the 6th century B.C.

Limestone

H. 52.7 cm (20¾ in.)

74.51.2591 (Myres 1292)

Said to be from the temple at Golgoi

Geryon, whose three heads are missing, has three legs in front and three in back. Three pairs of arms, crudely rendered, can be seen behind the upper border of the three shields, which are decorated in relief with scenes from Greek mythology. Hair falls on the shoulders of the middle body.

The three bodies wear a single short tunic; its relief decoration shows two youths, who may represent Herakles, in combat with lions. In the central shield Herakles carries away one of the Kerkopes. The Kerkopes were monkeylike creatures whom Herakles carried away by hanging them upside down from a pole. Here, Herakles holds one, while another attacks him. In the right shield, which is very damaged, Herakles is shown in a kneeling position aiming at a centaur. The scene on the left shield

depicts Perseus beheading Medusa in the presence of Athena.

Representations of the three-bodied Geryon appear on Cyprus early, first in terracotta and later in limestone. This work may be identified without hesitation with Geryon, a monster associated with a Greek myth that was well known throughout the Mediterranean (see Tatton-Brown 1979 and V. Karageorghis 1989 for more on Geryon on Cyprus). Geryon lived in the westernmost limits of the world. As one of the labors for King Eurystheus, Herakles was sent to bring back Geryon's fine herd of cattle. Here, Geryon is represented in isolation, not in relation to other Greek mythological figures. The sculptor drew on Greek representations of the deeds of Herakles and

Perseus for the rich decoration of the shields and the tunic. The low reliefs lack the precision of the reliefs on the Golgoi sarcophagus (cat. no. 331), but they are important iconographically.

BIBLIOGRAPHY: Doell 1873, pp. 39–40, pl. VII.8, no. 187; Cesnola 1877, pp. 155–56; Cesnola 1885, pl. LXXXIII.544; Tatton-Brown 1979, pp. 287–88; Tatton-Brown 1984, pp. 172–73, pl. XXXIII.5; V. Karageorghis 1989, p. 93; V. Karageorghis 1998e, pp. 60–61, fig. 24.



193. DETAIL



194. Priest(?) wearing a bull's-head mask

2nd quarter of the 6th century B.C.

Limestone

H. 21.4 cm (8 $\frac{3}{8}$ in.)

74.51.2515 (Myres 1029)

Said to be from the temple at Golgoi

The body is flat, carved only in front. The figurine may represent a priest wearing a bull's-head mask for a ritual performance (cf. Hermary 1979). Male figures wearing such masks are known from terracottas found at Amathus (e.g., V. Karageorghis 1987a, p. 16; cf. cat. no. 225, and V. Karageorghis 1995, pp. 55–57). Votive bull's-head masks of terracotta are also represented in the Cesnola Collection (cat. nos. 221, 224).

BIBLIOGRAPHY: Doell 1873, p. 44, pl. VII.4, no. 221; Cesnola 1885, pl. xxiv.57; Perrot and Chipiez 1885, pp. 205–6, fig. 138; Myres 1946c, p. 63; Hermary 1979, p. 734, no. 1; Sophocleous 1985, p. 18, pl. III.8.

195. Snake charmer

1st half of the 6th century B.C.

Limestone

Preserved H. 40.6 cm (16 in.)

74.51.2529 (Myres 1022)

Said to be from Amathus

The figure holds a serpent in each hand. On top of his head are the heads of three other serpents; their bodies hang behind.

Snakes and bulls have a long tradition of religious significance on Cyprus as symbols of fertility. An over-lifesize terracotta figure of Bes holding snakes was found in a sanctuary at Patriki, in eastern Cyprus (V. Karageorghis 1971b, pp. 32–34, pl. xv, no. 7; V. Karageorghis 1993b, pp. 35–36, pl. xxiv.1, no. 92). It holds a pose strikingly similar to that of the figure here, though it is unlikely that the Museum's figure represents a god. In antiquity, there must have been those on Cyprus, as there are today in some parts of the island, who had a special relationship with nonvenomous snakes. These snakes are usually more than three feet long and are thought to bring luck to the household. Hermary cites a passage from Pliny the Elder (*Natural History* 28.30–31), previously referred to by both de Ridder and Myres (Hermary 1981, p. 18), that mentions a family of Cypriots, the Ophiogenes, who had a hereditary responsibility for curing people bitten by snakes.

BIBLIOGRAPHY: Cesnola 1877, p. 344; Cesnola 1885, pl. xxxii.209; Hermary 1981, p. 18, pl. 3.1, no. 4; Sophocleous 1985, pp. 73–74, 210, pl. xvi.5.

196. Human figure holding a lion mask

Late 6th century B.C.

Limestone

H. 23.8 cm (9 $\frac{3}{8}$ in.)

74.51.2505 (Myres 1031)

Said to be from the temple at Golgoi

The workmanship of this figure is crude, and the lower part has been sawed off. The left arm is bent upward and the hand holds what appears to be a lion mask. It seems that the mask has just been removed from the face. There are traces of red paint along the sides of the body.

Votive clay masks representing lions appeared on Cyprus and in the Levant as early as the eleventh century B.C. During the Late Bronze Age, human figures wearing lion's-head masks appear in Cypriot glyptics and may represent the Egyptian goddess Sekhmet (Porada 1992, p. 369). The lion was feared as a dangerous animal (cf. V. Karageorghis 1993b, p. 118).

BIBLIOGRAPHY: Cesnola 1885, pl. LVII.381; Hermary 1979, p. 735.

Musicians

In the art of Archaic Cyprus, flute players, male and female, appear in both limestone and terracotta and are found in sanctuaries and tombs (cf. Pryce 1931, pp. 25–26; Hermary 1989, pp. 285–86, 387). They were placed in the sanctuary to produce music to please the divinity. Players of the double flute were equipped with a *phorbeia*, the mouth band strapped around the head of the player to hold the flute in place. Sometimes it is indicated in relief, as in catalogue numbers 197 and 199, but it can also be depicted with paint. Other musicians are also common, for example, lyre players (cat. no. 198) or tambourine players. The flute player (cat. no. 199) and the lyre player

(cat. no. 198) may have belonged to a group of musicians.

197. Male flute player

1st half of the 6th century B.C.

Limestone

H. 26.7 cm (10½ in.)

74.51.2508 (Myres 1024)

Said to be from the temple at Golgoi

The flute is attached to the face with a *phorbeia* (mouth band), which has traces of red paint. A vertical band of pink paint runs above the head and forms part of the mouth band. Traces of a black band cross the border of the sleeves and run along the sides of the chiton.

BIBLIOGRAPHY: Doell 1873, p. 20, pl. II.3, no. 54; Cesnola 1885, pl. XXI.42; Myres 1946c, p. 62.

198. Lyre player

2nd quarter of the 6th century B.C.

Limestone

H. 45.2 cm (17¾ in.)

74.51.2509 (Myres 1265)

Said to be from west of the temple at Golgoi

The Egyptianizing influence is evident in the smooth hair (a wig) and the stiff pose. The harp is triangular and has a pillar emerging from a scrolled base into a floral capital. At the top is a head of a griffin. This piece may have formed part of a sculptural group (with cat. no. 199).

BIBLIOGRAPHY: Cesnola 1885, pl. XII.14; Myres 1946c, p. 68; Gjerstad 1948, p. 103; Masson 1971b, p. 317.



197



198



199

199. Player with a double flute
2nd quarter of the 6th century B.C.
Limestone
Preserved H. 40 cm (15¾ in.)
74.51.2517 (Myres 1264)
Said to be from west of the temple
at Golgoi

Only the upper part of this male figure is preserved. The Egyptianizing influence is evident in the smooth hair (a wig) and the stiff pose. The player uses a *phorbeia* (mouth band) that prevents the swelling of the cheeks, thus helping to control the breath. This piece may have formed part of a sculptural group (see cat. no. 198).

BIBLIOGRAPHY: Doell 1873, p. 19, pl. II.5, no. 52; Cesnola 1885, pl. XIII.15; Gjerstad 1948, p. 103; Masson 1971b, p. 317.



200

200. *Kriophoros*
Early 6th century B.C.
Limestone
H. 32.7 cm (12⅞ in.)
74.51.2533 (Myres 1120)
Said to be from the temple of
Apollo Hylates at Kourion

The back of the piece is flat. The surface of the ram has been chiseled to resemble fleece.

Small-size sculptures of *kriophoroi* (ram bearers) made of Cypriot limestone have been found in the sanctuary of Hera on Samos and elsewhere (Blinkenberg 1931, pp. 430–33, pl. 71; Gjerstad 1948, pp. 319–20, figs. 44, 45; Schmidt 1968, pp. 56–57, pls. 96–97). They were also made in terracotta (V. Karageorghis 1995, p. 51, pl. xxv.6, no. 43). This figure is the only medium-size sculpture of the type, however. Gjerstad dates it to the

Neo-Cypriot style, in the early sixth century B.C. (Gjerstad 1948, p. 107). The figure, presumably a herdsman, is bringing one of his flock to be sacrificed.

BIBLIOGRAPHY: Cesnola 1885, pl. XVI.21; Perrot and Chipiez 1885, pp. 187, 189, fig. 126; Myres 1946c, p. 63.



201. Figural group with recumbent votary

6th century B.C.

Limestone

H. 18 cm (7 $\frac{1}{8}$ in.); L. (of plinth): 24 cm (9 $\frac{1}{2}$ in.); W. (of plinth): 10.4 cm (4 $\frac{1}{8}$ in.)

74.51.2504 (Myres 1142)

Said to be from the temple at Golgoi

The reclining figure is completely draped with a tunic. His upper torso is slightly raised and rests on pillows, placed on the right side of the couch, which is rendered as a rectangular plinth. There is a cavity in front of the upper part of the pillows. His face is battered. He raises both arms to hold what may be a cup or a double flute. In front of him, near the middle of his body, a female figure who does not belong to the group stands in a

strictly frontal position. Originally, there must have been a seated female figure, as in the banquet scene in catalogue number 203. She wears a long-sleeved chiton and two beaded necklaces. Her left arm stretches along the side of her body. Her right arm is bent up against her chest to hold what may be a flower. She seems to hold something small and flat in her left hand. Around her hair is a broad fillet. Below the fillet is a curly fringe of hair. Grooved hair falls on either side of her face. Red colors her dress and lips. She appears to be smiling.

This work is similar in style to the banquet scene (cat. no. 203). It represents only a reclining male figure and a female figure, who was originally seated across his knees,

but now, as restored by Cesnola, is not related to her companion in any way.

BIBLIOGRAPHY: Cesnola 1885, pl. LXXVII.492.

202. Seated female figure

3rd quarter of the 6th century B.C.

Limestone

H. 11.4 cm (4 $\frac{1}{2}$ in.)

74.51.2564 (Myres 1134)

Said to be from a tomb at Amathus

Transverse strokes of black and red paint appear on the front of the throne. There is a large hole below the figure's knees and two more on the sides, perhaps intended to hold a wooden stick, which would act as the axle of a chariot. If so, the figure may compare with representations of Astarte on a chariot (cf. V. Karageorghis 1997).

Seated female figures usually hold an infant or a musical instrument. This work may portray a worshipper.

BIBLIOGRAPHY: Cesnola 1885, pl. LVII.372; Hermary 1981, p. 34, pl. 7, no. 25.

203. Banquet scene

End of the 6th century B.C.

Limestone

Max. H. 17.5 cm (6 $\frac{7}{8}$ in.);

max. L. (of plinth): 44.5 cm (17 $\frac{1}{2}$ in.); max. W. (of plinth): 27 cm (10 $\frac{5}{8}$ in.); thickness (of plinth): 4.6 cm (1 $\frac{3}{4}$ in.)

74.51.2577 (Myres 1020)

Said to be from the temple at Golgoi

A group of human figures rests on a base. Originally, the base may have been elliptical or rectangular with rounded corners, only one of which now survives. The figures are arranged around the base, seated on couches. On the floor, off center, there is a rectangular cavity, probably once an inset for an altar or offering table.

On the right a bearded male figure with bent knees reclines on a couch. His bent left arm rests on a pillow, and with his right arm he embraces a young girl who sits across his knees. She is draped with a short-sleeved chiton and a cloak, the ends of which fall along her right leg. She wears bracelets around her wrists. A head that did not belong to the body has now been removed. The male figure wears a conical cap and a long tunic. It is not certain whether the head belongs to the body.

The reclining figure in the center, who has no companion, wears a

chiton and a “fleecy” mantle that leaves his right shoulder uncovered. His left arm rests on a pillow; his right arm rests on his leg. He wears a pointed headdress with upturned cheekpieces. He is bearded, but again it is not certain that the head belongs to the body.

The group on the left includes another bearded reclining male and seated female. The female figure wears a long dress that reaches to her feet; her head is missing. The facial characteristics of the bearded male, whose head probably belongs to the body, are quite different from those of the other figures. His eyelids are ridged, and he has a short beard and a mass of hair that falls to his shoulders.

Judging by the treatment of the drapery of the korai, this group dates from the end of the sixth century B.C. It is a characteristic example of the small stone sculpture of Cyprus. Here the artist has taken advantage of the ease with which limestone is carved. Little attention was paid to stylistic rules, perspective, or scale. The main purpose was to tell a story. The fully dressed banqueters recline on cushions, not on beds as in Greek banquet scenes. The sculptor found it difficult to relate the female figures to their male companions. As a group, however, it is charming, more because of its naive spirit than its artistic merits (for a general discussion of Cypriot banquet scenes of this period, see Dentzer 1982, pp. 157–59). Banquet scenes also appear on Cypro-Phoenician metallic bowls (Markoe 1985, p. 57; here see cat. no. 298).



204

BIBLIOGRAPHY: Cesnola 1885, pl. LXVI.432; Perrot and Chipiez 1885, p. 184, fig. 121.

204. Traveler(?)

6th century B.C.

Limestone

H. 38.1 cm (15 in.)

74.51.2593 (Myres 1071)

Said to be from the temple at Golgoi

A heavy-set male figure dressed in a short chiton appears to be moving forward. Based on the various objects that this figure carries, sword and quiver in his left hand and bow and flask slung over his left shoulder, Myres considered him to have been “dedicated in connection with some journey” (Myres 1914, p. 164, no. 1071).

BIBLIOGRAPHY: Cesnola 1885, pl. XLII.272.

*Funerary Sculpture***205. Coffin model**

Cypro-Geometric I

(ca. 1050–ca. 950 B.C.)

Limestone

H. 16.2 cm (6 $\frac{3}{8}$ in.); L. 22.5 cm(8 $\frac{7}{8}$ in.); W. 13.5 cm (5 $\frac{3}{8}$ in.)

74.51.5166 (Myres 1662)

Said to be from a tomb at Golgoi

The long sides and the legs of the coffin are decorated with facing horizontal rows of engraved latticed triangles. The narrow sides are also identically decorated with a central rectangular panel that encloses a linearly rendered human figure marching to the right; the raised arms hold stylized branches; on either side is a swastika. Outside the rectangle two quadrupeds walk toward the panel; their long curving horns are schematized.



205

In Cypriot art miniature models of coffins appear early, in the late Bronze Age, in both limestone and terracotta (cf. V. Karageorghis 1987b, pp. 44–46). This model, with its geometric decoration and stylized, linear, almost abstract human and animal motifs, probably dates from the Cypro-Geometric I period. It is likely that such works were directly inspired by wooden originals, decorated either in relief or with incisions, the same techniques used in modern chests. During the Cypro-Archaic period terracotta chests became popular (V. Karageorghis 1996, pp. 82–83).

BIBLIOGRAPHY: Cesnola 1885, pl. LXXIX.505; V. Karageorghis 1987b, p. 44.

206. Cippus with lion and sphinx
2nd quarter or middle of the
6th century B.C.

Limestone

H. 40.7 cm (16 in.)

74.51.2551 (Myres 1021)

Said to be from the temple at Golgoi

The fragmentary object consists of part of a lion and part of a male sphinx. They are joined at their backs, but it is not clear whether they were two sides of an elaborate armrest, for example, or the front and back of a finial or similar sculptural embellishment. Cesnola noted that there was once a necklace painted green and red around the sphinx's neck. He has a curly beard and wears a pointed helmet with upturned flaps. A sphinx wearing a similar headdress was recently found at Tamassos (Christou 1997).

Funerary monuments topped by lions or sphinxes come mainly from Golgoi or Idalion and date from the sixth century B.C. The creatures appear alone or in pairs and are shown either seated or recumbent. Images of the lion and the sphinx were introduced to Cyprus from Egypt as guardians of tombs. They are also features of Archaic and Classical Greek sculpture. When two lions or two sphinxes are represented they are shown back to back and looking to the side. This work, however, shows two apotropaic monsters, a lion and a bearded sphinx, back to back and looking straight ahead, recalling a stele from Cyprus with two recumbent sphinxes (V. Karageorghis 1976a, pp. 868, 870–71, fig. 61).

BIBLIOGRAPHY: Cesnola 1885, pl. XLII.273.



206. VIEW 1



206. VIEW 2

COROPLASTIC (TERRACOTTA) ART

Cypriot sculptors did not have a local source of marble, so they used limestone, which offered only limited possibilities. To produce life-size and over-lifesize sculptures, they also turned to clay. By the seventh century B.C. they were using molds, which allowed them to produce features accurately. They also continued to produce small clay figurines, which have been found in both sanctuaries and tombs.

Cypriot terracottas are often painted, and they follow the currently prevailing styles of pottery decoration. In most cases the potter was probably also a coroplast. At

least it seems that pottery and clay figurines were made in the same workshops.

Overseas, in the Aegean, Cypriot terracottas were popular. In the seventh and sixth centuries B.C., a great number of them, even large statues, come from the temple of Hera on Samos. Others have been found on Rhodes and at sites along the western coast of Asia Minor.

Mass production of figurines became possible with the introduction of the mold. Its use accelerated the degeneration of coroplastic art. By the beginning of the Classical period the Cypriots imported molds from the Greek world, and Cypriot coroplastic art lost its originality.

207. Wall bracket

Cypro-Geometric I
(ca. 1050–ca. 950 B.C.)

Bichrome I Ware

H. 39.1 cm (15 $\frac{3}{8}$ in.)

74.51.550 (Myres 543)

Said to be from Idalion

A bull protome in high relief appears at the top of the handmade, solid piece. The elliptical flat shaft is perforated at the top to allow for suspension. A stylized tree motif in black flanks the bucranium. At the lowest part of the shaft, inside the bowl, the black outline of a fish is filled with red.

Wall brackets or lampstands serving as incense burners appear in ceramics of the Late Cypriot II period, and there are also some bronze examples from the Late Cypriot II–III periods. Terracotta wall brackets were exported from Cyprus and were popular in the Aegean, where they have been found at places such as Tiryns. Several were included in the cargo of a Late Bronze Age shipwreck discovered in 1982 off the southern coast of Turkey near Ulu Burun. They are usually found in sanctuaries.

Terracotta wall brackets continued to be produced during the Cypro-Geometric and even the Cypro-Archaic periods, but not as frequently as during the Late Cypriot period. Some of the Cypro-Geometric examples are decorated in relief. Motifs such as the bucranium seen here or figures of a nude Astarte with coiling snakes attest to the religious significance of these objects (see V. Karageorghis 1993a, pp. 71–73, 95–96).



207

BIBLIOGRAPHY: Cesnola 1894, pl. CXIII.888; Gjerstad 1948, pp. 170–71, fig. 37.28; Caubet and Yon 1974, p. 124 n. 1; Karageorghis and Des Gagniers 1974a, pp. 63, 65, 128, no. xxiv.d.51; V. Kara-

georghis 1993a, pp. 71–72, fig. 59, no. GJ4.

Large-scale Sculpture

The manufacture of large-scale hollow terracotta sculpture began on Cyprus in the mid-seventh century B.C. Works from this early period are best known from the sanctuary of Ayia Irini (cf. Gjerstad 1948, p. 93). Sculpture in what is called the Neo-Cypriot style dates from the end of the seventh and the beginning of the sixth century B.C. and has been found at various sanctuaries on Cyprus, such as those at Idalion, Tamassos, and Salamis (cf. V. Karageorghis 1993b, pp. 26–52). The same style is encountered among large-scale terracotta sculptures from the sanctuary of Hera on Samos that date from a slightly earlier period. The export of Cypriot molds for sculpture is probably how Cypriot-style sculpture came to be on the island of Samos. Molds are known to have been exported during later periods. Problems associated with the appearance of Cypriot sculpture on Samos and its dating are still a matter of debate, however (cf. Hermary 1991).

There are some fine examples of Neo-Cypriot-style sculpture in the Cesnola Collection. The common characteristics of these heads are precise features, large ridged eyes, and “feathered” eyebrows. The expressions on the faces reveal the influence of Greek sculpture. Abundant color accentuates the facial characteristics, the hair, and the helmet or crown worn by the figures. Two heads (cat. no. 209, one of the finest pieces, and cat. no. 208) are said to have been found at Amathus, though this site has not produced other large-scale sculpture of this type. Many



208

works such as catalogue number 210 were found at Idalion, in the temple of Apollo, which was excavated in 1868 (Lang 1878). It is possible that there was a regional school of large-size terracotta sculpture at Idalion (Caubet 1992; V. Karageorghis 1993b, pp. 45–50, 53–59; on limestone sculpture from Idalion, see Gaber-Saletan 1986).

208. Bearded male head wearing a helmet

ca. 600 B.C.

Terracotta

H. 29.2 cm (11½ in.)

74.51.1458 (Myres 1457)

Said to be from Amathus

The head is mold-made.

BIBLIOGRAPHY: Cesnola 1894, pl. xv.116; Hermary 1991, p. 143 n. 50, pl. xxxix.c; V. Karageorghis 1993b, p. 40, pl. xxv.2, no. 95.



209

209. Large male head wearing a helmet

ca. 600 B.C.

Terracotta

H. 22.2 cm (8¾ in.)

74.51.1443 (Myres 1456)

Said to be from Amathus(?)

The head is mold-made, and the face is colored with diluted red paint.

BIBLIOGRAPHY: Cesnola 1894, pl. xv.115; Myres 1946b, pl. 32; Brown 1983, pp. 75–76 n. 18; Hermary 1991, p. 142 n. 38, pl. xxxviii.a; V. Karageorghis 1993b, p. 45, pl. xxviii.3, no. 109.



210

210. Beardless male head

ca. 600 B.C.

Terracotta

H. 17.5 cm (6⅞ in.)

74.51.1450 (Myres 1454)

Said to be from Idalion

He wears two earrings in his earlobes and his ears have holes through their centers, probably for additional embellishments. Impressed curls form the hair.

BIBLIOGRAPHY: Cesnola 1894, pl. xxxvii.299; Myres 1946b, pl. 32.

Deities and Sanctuaries

Figurines of the “goddess with uplifted arms” type appear for the first time on Cyprus during the eleventh century B.C. They are usually found in sanctuaries, such as the one at Kition, but also come from tombs (V. Karageorghis 1993a, p. 82; V. Karageorghis 1998). These figurines are associated with a local goddess of fertility, later known as Astarte-Aphrodite (see p. 142). Whether the figurines represent the goddess herself or her priestess is not easy to determine (cf. J. Karageorghis 1977, pp. 141–46; V. Karageorghis 1993a, pp. 82–86).



This type of figurine was introduced to Cyprus via Minoan Crete, but the actual origin may be the Mycenaean Greek mainland. Other Minoan elements appeared in the religion and art of Cyprus during the eleventh century B.C., probably introduced by immigrants from Crete, who were among those who settled on the island at that time.

Figurines of the “goddess with uplifted arms” type continued to be produced on Cyprus into the late Cypro-Archaic period (e.g., cat. no. 213) and were often shown nude (cf. V. Karageorghis 1998). Their main characteristic is a high tiara. Early examples (e.g., cat. nos. 211, 212) are richly decorated with painted motifs. Like the Cretan

examples, they wear bracelets and necklaces with pendants and have painted spots on their cheeks.

211. Standing female figurine of the “goddess with uplifted arms” type

Cypro-Geometric II–III
(ca. 950–ca. 750 B.C.)

Terracotta

H. 23.2 cm (9 1/8 in.)

74.51.1610 (Myres 2025)

Said to be from a tomb at Ormidhia

The figurine is wheel-made and hollow. On the back of the head are horizontal parallel bands for the tiara and vertical parallel bands for the hair. On the back of the torso are two diagonal bands. The lower triangle formed by these lines con-

tains a latticed lozenge and a latticed triangle.

BIBLIOGRAPHY: Cesnola 1894, pl. XII.90; J. Karageorghis 1977, p. 143, pl. 24d; V. Karageorghis 1977b, pp. 18–19 n. 52, pl. IV.3; V. Karageorghis 1993a, p. 83, pl. XXXVII.1, no. LGA(IV)7.

212. Standing female figurine of the “goddess with uplifted arms” type

Cypro-Geometric II–III
(ca. 950–ca. 750 B.C.)

Terracotta

H. 21.5 cm (8 1/2 in.)

74.51.1609 (Myres 2027)

Said to be from a tomb at Ormidhia

The figure is wheel-made and hollow; the upper part of the cylin-

drical body is flattened. The figurine has red coloring on her palms, a band around her wrist, and hatched Maltese crosses (tattoos?) on the outer part of her forearms.

BIBLIOGRAPHY: Cesnola 1894, pl. XII.91; J. Karageorghis 1977, p. 142, pl. 23b; V. Karageorghis 1977b, pp. 17–18 n. 50, pls. IV.1, 2; V. Karageorghis 1993a, pp. 83–84, pl. XXXVII.2, no. LGA(IV)10.

213. Standing female figurine of the “goddess with uplifted arms” type

Cypro-Archaic II
(ca. 600–ca. 480 B.C.)
Terracotta
H. 18.4 cm (7¼ in.)
74.51.1615 (Myres 2026)
Said to be from a tomb at Ormidhia

The figure is handmade.

BIBLIOGRAPHY: Cesnola 1894, pl. XII.87.

In the main cities of Cyprus, especially during the Cypro-Archaic period, the goddess Astarte was venerated in large temples, such as those at Kition and Palaepaphos, as well as in numerous rural sanctuaries (see general discussion in Bennett 1980, pp. 270–321). A cult of a female divinity existed on Cyprus from a much earlier period and was fostered further under the influence of the Phoenicians during the Iron Age. Numerous figurines appear in both sanctuaries and tombs. They show the goddess or her priestess nude or wearing a

fine garment that allows the form of her body to be seen in detail. She wears elaborate jewelry, such as ear caps, earrings, and necklaces with pendants, which recalls descriptions of the goddess in the Homeric Hymns.

Her iconography was no doubt influenced by that of the East. She is usually mold-made and shown either with both arms extended along her sides (e.g., cat. no. 214) or with her hands supporting her breasts, a gesture directly connected with fertility. The type with hands holding the breasts was particularly favored at Amathus (e.g., cat. no. 215; V. Karageorghis 1987a, pp. 21–22).

The frequent appearance of Astarte figurines in tombs, mainly of the early sixth century B.C., may be related to the idea of regeneration, a common theme in all periods of Cypriot art and life.

214. Female figurine

Cypro-Archaic
(ca. 750–ca. 480 B.C.)
Terracotta
H. 34.6 cm (13⅝ in.)
74.51.1580 (Myres 2140)
Said to be from a tomb at Amathus

The tall figurine is mold-made, solid, and hollowed out at the back, where there are traces of finger marks. A flat plaque forms the background for her head and shoulders.

BIBLIOGRAPHY: Cesnola 1894, pl. XXIII.187.

215. Nude female figurine

Cypro-Archaic II
(ca. 600–ca. 480 B.C.)
Terracotta
H. 17.8 cm (7 in.)
74.51.1552 (Myres 2146)
Said to be from a tomb at Nicosia-Ayia Paraskevi

This Amathus-type figurine is mold-made and flat at the back. Her arms are bent in loops, each with a deep hollow inside.

BIBLIOGRAPHY: Doell 1873, p. 59, pl. XIV.11, no. 844; Cesnola 1877, pl. VI; Cesnola 1894, pl. III.19; J. Karageorghis 1977, p. 208.

216. Female figurine

Cypro-Archaic II
(ca. 600–ca. 480 B.C.)
Terracotta
H. 23.2 cm (9⅛ in.)
74.51.1579 (Myres 2144)
Said to be from a tomb at Amathus

The figurine is mold-made and hollowed out at the back. She stands against a flat plaque. The figure was broken at the lower part of the belly and is now repaired. She is standing naked under an umbrella(?) or wearing a long veil, indicated by a very wide crown(?) of rosettes shown with pellets above her head, demonstrating that the figure is the goddess herself.

BIBLIOGRAPHY: Cesnola 1894, pl. XXIV.193; J. Karageorghis 1977, p. 208.



214



215



216



217. Female figurine holding a dove

Cypro-Archaic II
(ca. 600–ca. 480 B.C.)
Terracotta
H. 19.2 cm (7½ in.)

74.51.1559 (Myres 2161)
Said to be from a tomb at Kouklia-Palaepaphos

The figurine, made from a mold that was in very good condition, is clothed and stands on a small plinth. She wears double ear caps with loop earrings, a nose ring, and three necklaces. Her right hand holds a mold-made dove on her swollen belly. The legs are well shaped, with plump thighs, knees, and calves; their form is clear under a light dress, the lower double

edge of which is visible at her ankles. This figurine and another in the Nationalmuseet, Copenhagen (cf. Breitenstein 1941, p. 5, pl. 4, no. 37, inv. no. 9175), probably come from the same mold.

Figurines of this type have been found in the sanctuary of Arsos in the Larnaca district, where several sanctuaries dedicated to the goddess are located; they include Idalion, Golgoi, Akhna, and Kition. This figure probably represents a priestess of the goddess ready to offer her favorite dove to Astarte.

BIBLIOGRAPHY: Cesnola 1894, pl. IX.64; J. Karageorghis 1977, p. 215.

218. Model of a *naiskos*

Cypro-Archaic
(ca. 750–ca. 480 B.C.)
Terracotta
H. 10 cm (4 in.); max. W. 7.5 cm (3 in.)

74.51.1754 (Myres 2131)
Said to be from Idalion

A columnar image rests in the niche of the shrine. The entablature is flat, plain, and smaller than that of another *naiskos*, or small shrine, in the Cesnola Collection (74.51.1753, not illustrated here). There are traces of two low pilasters, now broken off, in front of the door-jambs. The upper part of the image is decorated with a horizontal row of pellets; a single pellet is below.

The top is damaged. There are no traces of painted decoration.

Clay models of shrines have a long tradition on Cyprus, extending from the Chalcolithic period to the Bronze Age and on into the Cypro-Geometric period. During the Cypro-Archaic I–II periods, *naiskos* models reappeared on the island. There is no doubt that their production was due to Phoenician influence. All of the known examples have been found in tombs. They “have a symbolic usage and a magic power to protect the living who dedicate them through the divinity to which they are offered” (V. Karageorghis 1996, p. 57). The image is an aniconic representation of Astarte, known from Levantine representations and other *naiskoi* from Cyprus. Inside the niches of other examples, the goddess herself or a god is represented (V. Karageorghis 1996, pp. 56–57).

BIBLIOGRAPHY: Cesnola 1894, pl. XIII.103; Culican 1976, p. 47 n. 2; V. Karageorghis 1996, p. 64, pl. XXXV.6, no. T.10.

219. Standing figurine said to be a bearded Aphrodite

Cypro-Archaic (ca. 750–ca. 480 B.C.)
Terracotta

H. 15.2 cm (6 in.)

74.51.1565 (Myres 2159)

Said to be from a tomb at Amathus

The figurine stands against a thick background and there is a curved outline around the feet. The head is probably that of a man, with ridged hair on top and a black pointed beard with vertical ridges. The breasts are barely indicated and the belly is slightly swollen. There are traces of black paint on what appears to be the pubis. The figure wears a thin dress that falls to the ankles.

The figurine is included here because it has often been associated with a bearded Aphrodite, after a reference in a corrupt ancient text mentioning that there was such an epithet for Aphrodite on Cyprus (Bennett 1980, p. 306). It is true that the drapery and posture recall figurines of Astarte (e.g., cat. no. 214), but there are hardly any breasts. It could be that the figure is that of a man.

BIBLIOGRAPHY: Perrot and Chipiez 1885, pp. 158–59, fig. 107; Cesnola 1894, pl. XXVIII.228; Sophocleous 1985, p. 80, pl. XLIV.3.

220. Seated female figurine of the *dea gravida* type

Cypro-Archaic (ca. 750–ca. 480 B.C.)
Terracotta

H. 18.1 cm (7¼ in.)

74.51.1712 (Myres 2151)

Said to be from Salines, near Larnaca

The figure has a mold-made face and a body with a smooth back. The lower half of the body is hollow and the upper half is solid.

The *dea gravida* type of figurine was produced frequently at Phoenician and Punic sites, especially during the sixth and fifth centuries B.C. These mold-made figurines represent pregnant women and are thus directly connected with the concept of fertility (cf. Yon and Caubet 1989, p. 31). The type originated on the Levantine coast and has been found on Cyprus in several sanctuaries of Astarte-Aphrodite, such as the one at Kition.

BIBLIOGRAPHY: Doell 1873, p. 60, pl. XIV.5, no. 866; Cesnola 1894, pl. IV.26.

Worshippers

Anthropomorphic and zoomorphic masks of clay were used in religious rituals on Cyprus beginning in the Late Bronze Age (V. Karageorghis 1993a, pp. 33–35, 69–70, 92; 1993b, pp. 107–22). Anthropomorphic votive masks of clay come from both Cyprus and the Levant. Zoomorphic clay masks of bull's heads are found from the Cypro-Geometric period on (e.g., cat. no. 224).

Clay masks were not worn. They were dedicated as votive offerings in sanctuaries and tombs. The majority are small, though some are almost lifesize. Those that were worn would normally have been made of lighter organic materials, such as leather, wood, or cloth. Skulls of oxen hollowed out at the back to be worn as masks have been found on the floors of Late Bronze Age sanctuaries at Enkomi and Kition.

There are numerous examples from the sixth century B.C. on Cyprus. They reflect the influence of the Levant, where anthropomorphic clay masks were popular. In particular, the Phoenicians may have been the source for the reintroduction of masks to Cyprus in the Cypro-Archaic period. Although most masks represent bearded males (cat. nos. 222, 223), there are a few of females. Many anthropomorphic and zoomorphic examples are handmade, but some anthropomorphic ones are mold-made (e.g., cat. no. 223).

Anthropomorphic grimacing masks that served apotropaic functions appear both on Cyprus and in the Punic west, but this type is lacking in the Cesnola Collection. Bearded masks or masks with a youthful face may represent ancestors or heroes (V. Karageorghis 1993b, pp. 107–8).

221. Large bull's head, probably a mask

Cypro-Archaic (ca. 750–ca. 480 B.C.)
or Cypro-Classical (ca. 480–ca. 310 B.C.)

Terracotta

H. 22.2 cm (8¾ in.)

74.51.1470 (Myres 1476)

Said to be from the temple of Apollo Hylates at Kourion

This bull's head is different in size and style from the small votive bull's mask (cat. no. 224). The piece may be a mask or a votive offering. Its naturalistic style probably indicates a date slightly later than the Cypro-Archaic period.

BIBLIOGRAPHY: Cesnola 1894, pl. LXXV.678.

222. Mask of a bearded male head

Cypro-Archaic II(?)
(ca. 600–ca. 480 B.C.)

Terracotta

H. 13.7 cm (5⅜ in.)

74.51.1700 (Myres 2133)

Said to be from the temple of Apollo Hylates at Kourion

The mask is handmade with single perforations near the edge, below each ear, and at the top.

BIBLIOGRAPHY: Cesnola 1894, pl. XXVI.216; Picard 1967, p. 46, pl. XIII, fig. 44, right; V. Karageorghis 1993b, p. 112, pl. LXV.4, mask no. 15.



221

223. Mask of a bearded male head

Cypro-Archaic I
(ca. 750–ca. 600 B.C.)

Terracotta

H. 14 cm (5½ in.)

74.51.1478 (Myres 2136)

Said to be from a tomb at Amathus

The mask is mold-made with a single perforation behind each ear and at the top of the head.

BIBLIOGRAPHY: Cesnola 1894, pl. XXVI.215; V. Karageorghis 1993b, p. 113, pl. LXVI.2, mask no. 19.

224. Mask in the shape of a bull's head

Cypro-Archaic (ca. 750–ca. 480 B.C.)
Terracotta

H. 8.7 cm (3⅜ in.)

74.51.1807 (Myres 2073)

Said to be from Idalion

The mask is pierced for suspension, with one hole at the top and one on either side.

BIBLIOGRAPHY: Cesnola 1894, pl. LXXV.673; V. Karageorghis 1993b, p. 121, pl. LXX.4, mask no. 48.



The two figurines below illustrate how some anthropomorphic and zoomorphic masks were used on Cyprus during the Cypro-Achaic period. Several, wearing or carrying masks or protomes, come from sanctuary and tomb contexts, especially in the regions of Amathus and Kourion. Similar figures were also crafted of limestone (cf. cat. nos. 194, 196, and 403; V. Karageorghis 1995, pp. 54–57). The wearers of the masks were probably priests or worshippers who participated in a ritual, possibly a dance. By wearing a mask that represented another person or a bull, the user acquired the qualities of that person or animal. Bull masks are usually associated with a male divinity.

In the Mediterranean world, wearing masks was an old custom that first appeared in the Near East, where images of people in masks are found on seals. In the Aegean, the wearing of masks appeared at

an early stage and is associated with the birth of Greek dramatic performances, which started as a form of religious ritual in honor of the god Dionysos.

225. Standing male figurine wearing a bull mask

Cypro-Achaic I
(ca. 750–ca. 600 B.C.)
Terracotta
H. 13 cm (5½ in.)
74.51.1619 (Myres 2046)
Said to be from a tomb at Ormidhia

The cylindrical body is wheel-made.

BIBLIOGRAPHY: Cesnola 1877, p. 51; Cesnola 1894, pl. XXVII.217; V. Karageorghis 1995, p. 56, pl. XXVIII.3, no. 1(x)b.5.

226. Standing bearded male figurine holding an anthropomorphic protome

Cypro-Achaic
(ca. 750–ca. 480 B.C.)
Terracotta
H. 13 cm (5½ in.)
74.51.1608 (Myres 2040)
Said to be from a tomb at Ormidhia

The protome may have been intended to represent a mask.

BIBLIOGRAPHY: Doell 1873, p. 61, pl. xv.6, no. 876; Cesnola 1894, pl. VIII.60; V. Karageorghis 1995, p. 54, fig. 29, no. 1(x)a.1.

Music was pleasing to divinities as well as to mortals. Terracotta figurines of musicians were often placed in sanctuaries and tombs; limestone figures are also frequently found in sanctuaries (cf. cat. nos. 197, 199). A small terracotta musician was less expensive to dedicate than one in limestone, however.

Male and female tambourine players are commonly represented, as rhythmic music often accompanied both sacred and festive dances. Other instruments depicted are the triangle, flute, and lyre.

Catalogue number 228 is among the earliest figurines of the Cypro-Archaic period. He wears a helmet and was probably playing a tambourine while dancing. The perforations on either side of the base indicate that the figurine had movable legs and belongs to a group of similar works that may have been used as toys (cf. V. Karageorghis 1995, p. 41, pls. XIX.9–11, nos. I[vii]1–3).

If the crown decorated with pellets can be taken as an indicator of gender, a second tambourine player (cat. no. 229) may be a female musician. It is more difficult to decide whether catalogue number 230 is male or female. The figure holds a tambourine against the chest, but it has been suggested that the round object held by this and other similar figurines (see also cat. no. 237) represents the disk of Astarte. The interpretation is unlikely, however, for some bearded figurines carry the same type of object. The spot on each cheek of catalogue number 230 may suggest that it represents a female; there is no other indication of gender. Although the piece is said to have been found at Idalion, its style and fabric point to the workshops of Amathus (cf. V. Karageorghis 1987a, pls. III–VII).

Two figurines (cat. nos. 231, 232) represent a style known mainly from the sanctuary at Kamelarga in Larnaca. Figurines in this style have mold-made faces and cylindrical

wheel-made bodies (V. Karageorghis 1995, p. 33, with further references). The majority of the Kamelarga figurines are female, but often it can be difficult to identify the gender. Bearded and beardless pieces were made from the same mold; beards were added at a later stage of the production process. The style of these figurines warrants a sixth-century B.C. date.

One female figurine (cat. no. 237) sits on a proper throne with a backrest, holding a tambourine against her chest. She may represent a priestess of the Great Goddess.

In addition to the tambourine players, there is a musician with his head tilted backward, shown in the act of playing his flute (cat. no. 233). The style of this figure is the same as that of the early tambourine player (cat. no. 228) and of a male carrying a quadruped (cat. no. 264).

The instrument played by another female figurine (cat. no. 234) is not easy to identify. It is a metallic triangle, probably played with a metallic rod. Terracotta figurines from the Kamelarga sanctuary are often shown playing triangles. This figurine belongs stylistically to the Kamelarga group, despite its supposed provenance, Idalion.

Yet another female figurine (cat. no. 227) is heavily draped with a ceremonial dress and richly decorated with jewelry. She is mold-made, of a type that may date from about 500 B.C. She plays a lyre and may represent a priestess of the Great Goddess of the island.

227. Female musician with a lyre
Cypro-Archaic II
(ca. 600–ca. 480 B.C.)
Terracotta

H. 27.6 cm (10⁷/₈ in.)
74.51.1670 (Myres 2166)
Said to be from Lapithos

The figure is mold-made and hollow, with a vent in the coarsely made back.

BIBLIOGRAPHY: Cesnola 1894, pl. XXXIV.287; J. Karageorghis 1977, p. 216; Monloup 1994, p. 109 n. 4.

228. Standing male figurine
Cypro-Archaic I
(ca. 750–ca. 600 B.C.)
Terracotta

H. 14.5 cm (5³/₄ in.)
74.51.1692 (Myres 2042)
Said to be from a tomb at Ormidhia

The figure is hollow and wheel-made. A bowl or a tambourine, which did not belong to the figure, was previously added, but it has been removed.

BIBLIOGRAPHY: Doell 1873, pp. 60–61, pl. xv.4, no. 875; Cesnola 1894, pl. VIII.58; V. Karageorghis 1995, p. 59, no. I(xi)9.

229. Tambourine player
Cypro-Archaic II
(ca. 600–ca. 480 B.C.)
Terracotta

H. 9.5 cm (3³/₄ in.)
74.51.1675 (Myres 2055)
Said to be from a tomb at Idalion

The figure is handmade and solid.

BIBLIOGRAPHY: Cesnola 1894, pl. VI.40; J. Karageorghis 1977, p. 216; Meyers 1991, p. 17.



230. Standing figurine holding a disk, possibly a tambourine
Cypro-Archaic II
(ca. 600–ca. 480 B.C.)
Terracotta
H. 14.4 cm (5 $\frac{5}{8}$ in.)
74.51.1682 (Myres 2054)
Said to be from a tomb at Idalion
The figure is handmade and solid.

BIBLIOGRAPHY: Cesnola 1894,
pl. vii.46; J. Karageorghis 1977, p. 216.

231. Tambourine player in the Kamelarga style
Cypro-Archaic II
(ca. 600–ca. 480 B.C.)
Terracotta
H. 21 cm (8 $\frac{1}{4}$ in.)
74.51.1680 (Myres 2031)
Said to be from Salines, near Larnaca

The Kamelarga style is known from numerous other clay figurines. The figure is wheel-made and hollow, with a vent in the back of the head. The mold-made face is painted red.

BIBLIOGRAPHY: Cesnola 1894,
pl. vi.39; J. Karageorghis 1977,
p. 205.

232. Female tambourine player in the Kamelarga style
Cypro-Archaic II
(ca. 600–ca. 480 B.C.)
Terracotta
H. 17.2 cm (6 $\frac{3}{4}$ in.)
74.51.1679 (Myres 2030)
Said to be from Salines, near Larnaca

The figure is wheel-made and hollow, with a vent in the back of the head.

BIBLIOGRAPHY: Cesnola 1894,
pl. vi.43; Singer et al. 1956,
pp. 276–77, fig. 262; J. Karageorghis 1977, p. 205.

233. Standing male figurine playing a double flute
Cypro-Archaic I
(ca. 750–ca. 600 B.C.)
Terracotta
H. 14.9 cm (5 $\frac{7}{8}$ in.)
74.51.1691 (Myres 2043)
Said to be from a tomb at Idalion
The figure is wheel-made and hollow.
BIBLIOGRAPHY: Cesnola 1894,
pl. v.30; V. Karageorghis 1995, p. 38,
pl. xix.2, no. i(vi)3.

234. Female musician

Cypro-Archaic II

(ca. 600–ca. 480 B.C.)

Terracotta

H. 17.3 cm (6 $\frac{7}{8}$ in.)

74.51.1668 (Myres 2035)

Said to be from a tomb at Idalion

The figure is wheel-made and hollow; the head is mold-made and hollow with a vent at the back.

BIBLIOGRAPHY: Cesnola 1877, p. 51;
Cesnola 1894, pl. v.32.

235. Bell

Cypro-Archaic (ca. 750–ca. 480 B.C.)

Terracotta

H. 6.8 cm (2 $\frac{5}{8}$ in.); diam. 7.6 cm (3 in.)

74.51.960 (Myres 741)

The bell is wheel-made and has a knob on the top, set to one side. There is a perforation below the knob.

Bells of this type, rendered in bronze, formed part of the gear of horses at the beginning of the Cypro-Archaic period. This clay model may have been used as a toy. Bells have come from tombs at Palaepaphos, Amathus, and elsewhere. They date from the Cypro-Archaic I–II periods (V. Karageorghis 1996, p. 88).

236. Round dance

Cypro-Archaic (ca. 750–ca. 480 B.C.)

Terracotta

H. 9.5 cm (3 $\frac{3}{4}$ in.)

74.51.1650 (Myres 2118)

Said to be from Lapithos

Three male dancers encircle a central male figure playing a double flute. The composition is handmade, with all the figures attached to a single circular disk.

There are black diagonal bands on the front of the bodies and black horizontal bands across the shoulders.

Compositions of figures dancing in a circle around a sacred tree or around a flute player are common in the coroplastic art of the Cypro-Archaic period, and the earliest compositions date from the eleventh century B.C. The figures are both male and female; sometimes the dancers are female and the musician is male (cf. V. Karageorghis 1995, pp. 132–37). These scenes may be associated with religious performances. A paved ring or floor for such dances has been discovered in the sanctuary of Apollo Hylates at Kourion and may date from the Late Classical period (Buitron and Soren 1979, pp. 24–25).

BIBLIOGRAPHY: Cesnola 1894, pl. XXXIII.279; V. Karageorghis 1995, p. 133, pl. LXXVIII.4, no. III(i)5.

237. Female figurine wearing a long robe

Late Cypro-Archaic II

(ca. 600–ca. 480 B.C.)

Terracotta

H. 9.7 cm (3 $\frac{7}{8}$ in.)

74.51.1685 (Myres 2180)

Said to be from Idalion

The figure is handmade and solid. Both arms are bent forward to hold a disk-shaped object, possibly a tambourine, against her chest.

BIBLIOGRAPHY: Cesnola 1894, pl. VII.53.

A sizable number of terracotta figurines found in tombs represent a simple cart (without horses

or mules), with one or more reclining male figures. They are shown in a leisurely mood. In one case (cat. no. 239), a passenger plays a flute. The figurines may represent people going to a feast (cf. V. Karageorghis 1995, pp. 121–23).

238. Model for a chariot

Cypro-Geometric III

(ca. 850–ca. 750 B.C.)

White Painted III Ware

H. 10.2 cm (4 in.)

74.51.1108 (Myres 410)

The model is wheel-made, with perforations through the sides for the axle and at the front for a tubular pole. A band of broad crosshatching runs along the inside, below the rim.

Chariots were popular on Cyprus from the Late Bronze Age on, for warfare and, probably, for transport. They continued to be used during the first millennium B.C.; Herodotus (5.113) mentions that chariots were employed in warfare on Cyprus as late as the Classical period, in the fifth century B.C. (see cat. no. 353), when they were used only for ceremonial purposes in Greece (Crouwel 1992, p. 105). Many clay models of chariots with horses have been found as offerings in sanctuaries, particularly that of Ayia Irini.

The wheel-made type of terracotta chariot without horses, such as this one, usually has a male figure inside the chariot box, but there are no traces of a charioteer in the piece shown here. Although several examples of the wheel-made type without horses have been found, they all, unfortunately,



lack an exact provenance. Stylistically, they belong to the Cypro-Geometric III–Cypro-Archaic I periods, because their painted decoration resembles that of contemporaneous pottery (V. Karageorghis 1995, pp. 101–3).

239. Model of a cart with three human figures

Cypro-Archaic II
(ca. 600–ca. 480 B.C.)
Terracotta

H. 10.8 cm (4¼ in.)

74.51.1792 (Myres 2110)

Said to be from a tomb at Alambra

The model is handmade. Two human figures recline side by side on the floor of the cart, supported by cushions under their left and

right elbows, respectively. A third, smaller human figure sits on their laps and plays the double flute. The flute player wears a conical head-dress; a double flute is held to his mouth with a horizontal band (*phorbeia*). The other figures wear turbans around their heads; one, with long locks of hair falling on the chest, may be a woman. The outer figure is a bearded man. They both wear long tunics that reveal only their feet. They seem to have open mouths, indicating that they are singing.

BIBLIOGRAPHY: Doell 1873, p. 62, pl. XIV.15, no. 940; Cesnola 1894, pl. XIV.108; Crouwel 1985, pp. 204, 206, 209, 212, 217, pl. xxxi.4, no. TM1; J. Karageorghis 1991,

p. 167; V. Karageorghis 1995, p. 122, pl. LXXIII.5, no. II(iv)5.

240. Model of a cart with a human figure

Cypro-Archaic II
(ca. 600–ca. 480 B.C.)
Terracotta

H. 12.1 cm (4¾ in.)

74.51.1802 (Myres 2111)

The model is handmade.

BIBLIOGRAPHY: Crouwel 1985, pp. 204, 212, 218, pl. xxxiii.7, no. TM34; V. Karageorghis 1995, p. 122, pl. LXXIII.4, no. II(iv)4.

Riding a horse, in warfare or for transport, was the privilege of an elite society. On some occasions, to honor the dead, horses were sacrificed and placed in the dromoi of royal tombs, such as those at Salamis and elsewhere on Cyprus (V. Karageorghis 1973, pp. 12, 120). Terracotta representations of horses have been found in sanctuaries and tombs (V. Karageorghis 1996, pp. 23–28).

Figurines of horses carrying a rider were common during the Cypro-Archaic I–II periods. Some date from as early as the Cypro-Geometric III period. Horses with high arched necks normally date from the Cypro-Archaic I period (e.g., cat. no. 242).

The coroplast of the pair of horses (cat. no. 241) created a peculiar figurine. Showing a single body with two heads was a conventional way of representing two animals side by side. The piece recalls a group of horse-and-rider figurines of the Cypro-Archaic I period that have been associated with acrobatic circus performances on ancient Cyprus; a performer would have stood with a foot on each of two horses (V. Karageorghis 1995, p. 69; cf. cat. no. 153).

One rider (cat. no. 243) sits sideways. This position, which appears earlier among some Late Bronze Age and Cypro-Geometric period figurines, occurs again in the Cypro-Archaic period. Perhaps it was reserved for women or dignitaries. It is not easy to determine why the rider on this figurine sits sidesaddle (cf. V. Karageorghis 1995, p. 94).

Horse-and-rider figurines were particularly suited as offerings to a

male divinity, and numerous examples have been found in the sanctuary of Apollo Hylates at Kourion (Young and Young 1955, pp. 54–169). Horses with the characteristic regional style of Kourion are portrayed with a conical topknot and a thick tail. The horses may wear a breastplate and tassels around the neck. The rider is helmeted, and his legs are fully rendered; sometimes he wears trousers, as in catalogue number 244. Black, red, and, occasionally, yellow richly decorate both the horses and the riders (cf. Young and Young 1955, pp. 57–59). The painted decoration is often applied on a white undercoat that covers the entire surface of the figurine. Catalogue numbers 244 and 246 are representative of the high quality that the Kourion coroplasts attained.

The vigor and elegance of horse-and-rider figurines of the Cypro-Archaic I period was lost during the Cypro-Archaic II period, as is evident in an example that shows the rider seated sidesaddle (cat. no. 247). The animal is probably a donkey, judging by its long ears. A work from the same period (cat. no. 245) is unusual and no doubt depicts a scene from everyday life. The jars on the donkey's back show that, by the Cypro-Archaic II period, animals other than horses were used for riding and transport. The contents of the jars may have been wine or olive oil. Myres asserted that the jars were in panniers and that their form is characteristic of work from the seventh and sixth centuries B.C. (1914, p. 343).

241. Pair of horses with a common body

Cypro-Archaic I

(ca. 750–ca. 600 B.C.)

Terracotta

H. 15.1 cm (6 in.)

74.51.1766 (Myres 2081)

Said to be from Ormidhia

BIBLIOGRAPHY: Cesnola 1894,

pl. LXX.643; V. Karageorghis 1996, p. 28, pl. XIII.7, no. G.25.

242. Figurine of a horse and rider

Cypro-Archaic I

(ca. 750–ca. 600 B.C.)

Terracotta

H. 23.5 cm (9¼ in.)

74.51.1771 (Myres 2088)

Said to be from Ormidhia

BIBLIOGRAPHY: Cesnola 1894,

pl. LXXII.651; V. Karageorghis 1995, p. 65, pl. XXXII.1, no. II(i)a.22.



243. Figurine of a horse and rider
Cypro-Archaic I–II
(ca. 750–ca. 480 B.C.)

Terracotta

H. 19.9 cm (7⁷/₈ in.)

74.51.1772 (Myres 2086)

Said to be from a tomb at Idalion

The animal was described by Cesnola, a professional cavalry officer, as a “camel with somewhat the aspect of a giraffe.”

BIBLIOGRAPHY: Cesnola 1894, pl. LXIX.636; V. Karageorghis 1995, p. 94, pl. XLIX.1, no. II(i)d.2.

244. Figurine of a horse and rider
Cypro-Archaic I–II
(ca. 750–ca. 480 B.C.)

Terracotta

H. 19.1 cm (7¹/₂ in.)

74.51.1778 (Myres 2093)

Said to be from the temple of Apollo Hylates at Kourion

BIBLIOGRAPHY: Cesnola 1894, pl. LXXII.655; Myres 1933, pp. 35 n. 26, 36 n. 32; Crouwel and Tatton-Brown 1988, p. 82, pl. xxvi.3; V. Karageorghis 1995, pp. 73–74, pl. xxxvii.2, no. II(i)b.16.



245



246



247

**245. Figurine of a donkey(?)
and rider**

Cypro-Archaic II

(ca. 600–ca. 480 B.C.)

Terracotta

H. 13.7 cm (5 $\frac{3}{8}$ in.)

74.51.1787 (Myres 2084)

Said to be from a tomb at Alambra

The rider seems to be standing on the animal's back. He holds two large jars that are strapped in front of him on either side of the animal's back.

BIBLIOGRAPHY: Doell 1873, p. 62, pl. XIV.17, no. 942; Colonna-Ceccaldi 1882, pp. 132–33, fig. 3; Cesnola 1894, pl. XIV.105; V. Karageorghis 1995, p. 96, pl. L.3, no. II(i)e.7.

246. Figurine of a horse and rider

Cypro-Archaic II

(ca. 600–ca. 480 B.C.)

Terracotta

H. 21.6 cm (8 $\frac{1}{2}$ in.)

74.51.1781 (Myres 2272)

Said to be from the temple of Apollo Hylates at Kourion

The figurine is handmade and solid.

BIBLIOGRAPHY: Cesnola 1894, pl. LXXIII.661.

**247. Figurine of a donkey
and rider**

Cypro-Archaic II

(ca. 600–ca. 480 B.C.)

Terracotta

H. 11.3 cm (4 $\frac{1}{2}$ in.)

74.51.1780 (Myres 2085)

Said to be from Ormidhia

BIBLIOGRAPHY: Cesnola 1877, p. 164; Cesnola 1894, pl. LXXII.652; V. Karageorghis 1995, p. 96, pl. L.2, no. II(i)e.6.

Warfare and Soldiers

During the seventh and sixth centuries B.C., foreign soldiers must have been present on Cyprus.

Cypriots were probably also involved in warfare on the island as well as overseas, serving as mercenaries in foreign armies. At the same time, they must have been aware of the battle scenes in contemporaneous Assyrian art. Against this background it is possible to understand the frequency of terracotta war chariots and armed soldiers during this period.

Cypriot figurines of soldiers from the seventh and sixth centuries B.C. wear either a conical helmet with cheekpieces (e.g., cat. no. 249) or an oriental type of helmet without cheekpieces. They carry a round shield that hangs through a strap from the shoulder (e.g., V. Karageorghis 1995, pp. 31–32). Archers, also common in Assyrian representations and found occasionally in Cypriot limestone sculpture, are usually represented carrying a quiver. The group with an archer (cat. no. 250) is unique. Similar archers usually appear fighting from a chariot or as single figures. They are not modeled in standing groups (cf. V. Karageorghis 1995, pp. 118–20, 142; Caubet, Hermay, and Karageorghis 1992, p. 101).



248



249



250

251



252



248. Standing figurine of an**Assyrian-type male**

Cypro-Archaic (ca. 750–ca. 480 B.C.)

Terracotta

H. 41.5 cm (16 $\frac{3}{8}$ in.)

74.51.1713 (Myres 2170)

Said to be from a tomb at Kouklia (Palaepaphos)

The figure is mold-made and hollow. A large portion of the front of the body below the waist was missing and is now restored. The back is complete, but roughly rendered, and has a vent.

Mold-made male figures such as this one are usually categorized as Assyrian or Phoenician. Their facial characteristics and drapery are unlike those of standard Cypriot figures. The Phoenicians may have introduced molds for this type of figurine, made not only as free-standing works but also as warriors and charioteers in chariot models. The example here is by far the largest ever found. The type is known not only on Cyprus but also on Samos, where it is dated to the mid-seventh century B.C. The type continues into the later sixth century B.C. (cf. V. Karageorghis 1995, pp. 19–23, 113–15).

BIBLIOGRAPHY: Cesnola 1894, pl. IX.70.

249. Figurine of a shield bearer

Cypro-Archaic II

(ca. 600–ca. 480 B.C.)

Terracotta

H. 15.1 cm (6 in.)

74.51.1657 (Myres 2100)

Said to be from Idalion

BIBLIOGRAPHY: Doell 1873, p. 60, pl. xv.5, no. 874; Cesnola 1877,

p. 203; Cesnola 1894, pl. IX.67;

Myres 1933, pp. 35 n. 26, 36 n. 37.

250. Warrior group

Cypro-Archaic II(?)

(ca. 600–ca. 480 B.C.)

Terracotta

H. 15.1 cm (6 in.)

74.51.1644 (Myres 2102)

Said to be from a tomb at Episkopi, near Kourion

Two warriors stand on a flat, oblong plaque, with which the lower parts of their bodies are integrated.

BIBLIOGRAPHY: Cesnola 1894, pl. x.74; Myres 1933, pp. 35 n. 26, 36 n. 37; V. Karageorghis 1995, p. 137, pl. LXXIX.2, no. III(ii)3.

During the Cypro-Archaic period, clay models of shields, usually round and with a central spike, were placed in sanctuaries and tombs. Occasionally, a mold-made omphalos in the shape of an animal's head juts out from the center. The outside surfaces of the shields are painted black and red in the style of Bichrome Ware vases of the Cypro-Archaic I–II periods (e.g., cat. no. 252; cf. V. Karageorghis 1996, pp. 83–87). Catalogue number 251 is unique because it is decorated in the pictorial style.

251. Votive shield

Cypro-Archaic

(ca. 750–ca. 480 B.C.)

Terracotta

Diam. 16.5 cm (6 $\frac{1}{2}$ in.)

74.51.5882 (not in Myres)

The shield is wheel-made, and part of it is missing. It has a conical pointed spike.

252. Votive shield

Cypro-Archaic

(ca. 750–ca. 480 B.C.)

Terracotta

Diam. 16.5 cm (6 $\frac{1}{2}$ in.)

74.51.1260 (Myres 554)

Said to be from Alambra

The shield is wheel-made, rather shallow, and slightly deformed. It has a central pointed spike and a handle on the inside.

BIBLIOGRAPHY: Cesnola 1894, pl. LXXXIX.774; Myres 1933, p. 36 n. 37; V. Karageorghis 1996, p. 86, pl. XLIX.5, no. y.a.8.

Clay models of boats, with or without crew, appear on Cyprus during the Middle Bronze Age and later. There are several models from Cypro-Archaic tombs at Amathus (e.g., cat. no. 254) and elsewhere. The reappearance of boat models in the Archaic period may be the result of the enhancement of Cypriot maritime trade through Phoenician involvement in the affairs of the island (V. Karageorghis 1995, p. 128). One of the most detailed boat models known is seen here (cat. no. 253). Others are much simpler (V. Karageorghis 1995, pp. 128–31; see also V. Karageorghis 1996, pp. 72–77, for models of ships without a crew).

**253. Model of a warship**

Cypro-Archaic

(ca. 750–ca. 480 B.C.)

Terracotta

H. 10.7 cm (4¼ in.); L. 25.7 cm

(10⅞ in.); H. (with helmsman):

17.8 cm (7 in.)

74.51.1752 (Myres 2127)

Said to be from a tomb at Amathus

A single figure sits with his back against the poop deck and his arms extended to touch the gunwale. The hull of the ship is broad, with a rounded bottom and a pronounced keel. There is a ram(?) at the bow. Below the gunwale there are two parallel strakes in relief. Two horizontal parallel planks are above the gunwale. The upper one is inside

and the lower one is outside, forming a bulwark. They are fastened to the frames that project separately above the hull. There are catheads for the anchor in the bow. At the stern there is a semicircular gallery with a rail on short thick stanchions. Between the bulwark and the stern there is a crossbeam projecting on both sides of the hull. A small thwart is inside the hull, below the crossbeam. A mast

socket is inside the hull. Traces of black and red paint are on the outside and the mast socket. This is one of the most accurately rendered models of a warship known. The preceding description relies on Westerberg (1983) and Basch (1987). The latter discusses in detail the various parts of the ship and their function.

BIBLIOGRAPHY: Cesnola 1877, p. 259, top drawing; Cesnola 1894, pl. LXXVII.702; Westerberg 1983, pp. 41–42, 48, 50–51, 53, 57, 61, 63, 66, fig. 50, no. 50; Basch 1987, pp. 250, 252–54, figs. 536–42; V. Karageorghis 1995, p. 130, pl. LXXVI.4, no. II(vi)10.

254. Boat model

Cypro-Archaic

(ca. 750–ca. 480 B.C.)

Terracotta

L. 25.6 cm (10⅞ in.)

74.51.1750 (Myres 2128)

Said to be from a tomb at Amathus

The model is handmade and roughly rendered. It has horizontal strakes, an open bulwark, a gallery at the stern with two large port-holes for the anchors, and promi-

nent catheads at the bow. A human figure said to be in the boat is not visible. Traces of diluted red paint are on the stern and prow.

BIBLIOGRAPHY: Cesnola 1894, pl. LXXVII.701; Westerberg 1983, pp. 42–43, 48, 55, 57, 61, 63, 66, fig. 51, no. 51; Basch 1987, pp. 254, 258, fig. 558; V. Karageorghis 1995, p. 131, pl. LXXVI.3, no. II(vi)11.

*Animals and Monsters***255. Centaur**

Cypro-Archaic II

(ca. 600–ca. 480 B.C.)

Terracotta

H. 12.1 cm (4¾ in.)

74.51.1662 (Myres 2065)

Said to be from a tomb at Idalion

The centaur is handmade and solid, with a cylindrical animal body. He has human forelegs with prominent knees and small feet. The tail is broken. He holds a fragmentary red-painted shield in his left arm.

Monsters, especially centaurs, are popular in Cypriot art (cf. V. Karageorghis 1996, pp. 1–9). They may have associations with religious beliefs that concern the forces of nature. Several figurines of centaurs or minotaurs were found among the offerings in the sanctuary at Ayia Irini. Centaurs are usually represented as human figures from the waist upward, with the section representing a horse added to the back of the torso.

BIBLIOGRAPHY: Perrot and Chipiez 1885, p. 200, fig. 135; Cesnola 1894, pl. XXVII.218; Myres 1933, p. 35 n. 25; V. Karageorghis 1996, p. 8, pl. VI.3, no. A.22.

**256. Snake**

Cypro-Archaic (ca. 750–ca. 480 B.C.)
or Cypro-Classical (ca. 480–
ca. 310 B.C.)

Terracotta

H. 13.8 cm (5 $\frac{3}{8}$ in.); L. 14.5 cm
(5 $\frac{3}{4}$ in.)

74.51.1760 (Myres 2132)

The body of the snake, meant to be a cobra, rests on a triangular plaque; the vertical coils become higher toward the head. The forepart is upright, attached to a column, which has what appears to be a shallow bowl at the top. The head of the snake is broken. Between the bowl and the cobra is what looks like a baby cobra, its head missing, the upper half of its body just above the rim of the bowl. The group was made in several pieces that were joined together: the coiling body, the front of the body, the baby cobra, the column and bowl, and the plaque.

The piece probably reflects Egyptian prototypes that are found in various media. Often the cobra,

protector of the pharaoh, is associated with other figures such as Bes (cf. cat. no. 195).

BIBLIOGRAPHY: V. Karageorghis 1996, p. 47, pl. xxviii.1, no. Q.a.1.

Monkeys and bears were popular in the coroplastic art of the Cypro-Archaic period. These animals existed in the Mediterranean area at that time, perhaps even on Cyprus. As they are today, they were seen then as objects of fun. Terracotta figurines of monkeys and, more rarely, of bears found on Cyprus usually show the animals in naturalistic positions, suggesting that the coroplasts had personal knowledge that allowed them to capture exact postures (V. Karageorghis 1996, pp. 16–21). Catalogue number 258 was identified by Myres (1914, p. 342) as a monkey because of its posture, but it is more likely to be a seated male (V. Karageorghis 1995, p. 137, no. iii[iii]2).

257. Monkey holding an unidentifiable object

Cypro-Archaic

(ca. 750–ca. 480 B.C.)

Terracotta

H. 9.4 cm (3 $\frac{3}{4}$ in.)

74.51.1645 (Myres 2068)

Said to be from a tomb at Ormidhia

The object the monkey holds was made by folding a flat plaque of clay; it could be an infant monkey. The animal's rounded face resembles that of a human.

BIBLIOGRAPHY: Cesnola 1894, pl. xxvii.221; V. Karageorghis 1994, p. 64, fig. 8, no. g; V. Karageorghis 1996, p. 19, pl. ix.9, no. E.c.16.

258. Seated male figurine

Cypro-Archaic (ca. 750–ca. 480 B.C.)
or Cypro-Classical (ca. 480–
ca. 310 B.C.)

Terracotta

H. 10.3 cm (4 in.)

74.51.1640 (Myres 2067)

Said to be from a tomb at Alambra

The figure holds a round red object to his mouth, possibly a fruit. Although the attitude is that of a seated monkey, known from early Greek zoomorphic vases, nothing else in the anatomy of the figure supports Myres's suggestion that it is actually a monkey. Cesnola, in his description, misunderstood the stool and suggested that the figure was originally seated sidesaddle on a horse.

BIBLIOGRAPHY: Cesnola 1894, pl. xi.82; V. Karageorghis 1995, p. 137, pl. lxxix.5, no. iii(iii)2.

*Scenes and Models of
Everyday Life*

As early as the prehistoric period, the Cypriot coroplast showed a particular talent for representing scenes from everyday life. In the Cypro-Archaic II period, such scenes are frequent and have been found in tombs, obviously to “remind” the dead of their activities in life. Representations of bread preparation—from the grinding of corn to the kneading of dough to baking—were favored. Similar scenes were common in the Levant and the Aegean during the same period.

Two figurines described below are characteristic (cat. nos. 260, 261). Catalogue number 260 shows a primitive way of baking bread, by placing the dough flat against the inside of the oven. A comparable object comes from a tomb at the palace of Vouni (Gjerstad et al. 1937, p. 315, pl. cv.1.32, Tomb 7, no. 32).

Whether catalogue number 265 represents a woman kneading dough is not certain, but her posture suggests this activity. Nor is it certain whether the piece formed part of a larger composition. Catalogue number 262, possibly a toy, may represent a figure engaged in the same activity. Similar toys were used in the Aegean. Whether this figure is male or female is unclear (cf. V. Karageorghis 1995, p. 143).

**259. Six figures attached to a
plaque**

Cypro-Archaic (ca. 750–ca. 480 B.C.)
Terracotta

H. 9.6 cm (3¾ in.); L. 15.3 cm
(6 in.)

74.51.1440 (Myres 2116)

Said to be from Episkopi, near
Kourion

In the middle of the group a seated figure leans on a staff that he holds in his right hand, while his left hand rests on his left knee. He wears a conical headdress, and his nose and ears are formed of pellets. To his right is another bearded figure, similarly rendered, who holds a small horned quadruped (a kid?). His torso is integrated with the plaque, but his legs are not indicated. The other figures are seated and rendered in the same way. In front and by the right foot of the central figure are two round, hollowed lumps of clay that may represent bowls. Behind him, on the left, stands a third figure, also with a nose and ears of pellets, but with a round head. He holds an unidentifiable object, now broken, in both hands; it has been interpreted as a cup or an umbrella. To his left, a fourth standing figure holds a circular shield on his left arm and, below it, a short dagger in a scabbard. He extends his right arm to touch the man next to him. He also wears a conical headdress, and his facial characteristics are like those of the others. In front of the shield bearer is a fifth person, whose torso is fixed to the plaque. Across his lap are the legs of a prostrate figure, whom he is beating with a flat stick held in his right hand. The prostrate figure has a conical headdress

and pellet ears. Both his arms are flat on the ground and are slightly raised. His face touches the ground. All the figures are richly decorated with black and red paint.

This work has been described as “one of the most ambitious and lively representations attempted by the coroplasts of the Cypro-Archaic period” (V. Karageorghis 1995, p. 141). The scene consists of various figures who perform a specific act at a single moment in time. Exactly what the figures are doing is not easy to determine, however. One suggestion made by Cesnola is that the scene shows “a punishment before a judge” who is surrounded by his attendants (1894, pl. x.76). Myres agreed, comparing the judge to a Homeric king leaning on his staff of office (1914, pp. 346–47; for references to other interpretations of this scene, see V. Karageorghis 1995, pp. 140–41).

BIBLIOGRAPHY: Cesnola 1894, pl. x.76; V. Karageorghis 1995, pp. 140–41, pl. LXXXI.2, no. III(IV)1.

**260. A woman baking bread in
a circular oven**

Cypro-Archaic (ca. 750–ca. 480 B.C.)
Terracotta

H. 7.6 cm (3 in.)

74.51.1755 (Myres 2122)

Said to be from a tomb at Episkopi,
near Kourion

The woman, whose original head is missing, leans over an open oven. With her right hand she is apparently placing dough on the hot inner surface. A circular hole near the base of the oven would function as a draft. Five flat circular disks, representing dough, line the interior wall of the oven.



259



260



261

BIBLIOGRAPHY: Cesnola 1894, pl. x.73; Sparkes 1962, p. 137, no. 79; Sparkes 1981, p. 176, pl. 4a n. 27; J. Karageorghis 1991, p. 153.

261. Two figures grinding and sieving corn

Cypro-Archaic (ca. 750–ca. 480 B.C.)
Terracotta

H. 6.2 cm (2½ in.); L. 15.4 cm
(6⅛ in.)

74.51.1643 (Myres 2120)

Said to be from a tomb at Episkopi,
near Kourion

The figures rest on an oblong, flat base. On the right a female figure, her original head missing, faces to the left. Her hands hold an elliptical stone implement, under which is a quern that rests inside a trough with upright sides. The grinding apparatus is bordered on three sides by a U-shaped enclosure. Dots of black paint on the stone implement indicate corn. On the left is a second figure who has no breasts, but the red spots on the cheeks suggest that this figure, too,

is female. She holds a sieve, which fits into a shallow receptacle, probably a wicker tray. At the far left of the composition is a shovel(?). Both figures sit, but there is no clear indication of their legs. There is only a support at their backs.

BIBLIOGRAPHY: Cesnola 1894, pl. x.75; Sparkes 1962, p. 137, no. 80; Vandenabeele 1986, p. 40, fig. 3, no. 5; J. Karageorghis 1991, p. 150.

262. Toy in the form of a male(?) figure

Cypro-Archaic (ca. 750–ca. 480 B.C.)
Terracotta

H. 12.4 cm (4⁷/₈ in.); L. 15.7 cm (6¹/₈ in.)

74.51.1646 (Myres 2123)

Said to be from a tomb at Ormidhia

The piece is modeled in the round and formed of separate pieces.

BIBLIOGRAPHY: Cesnola 1894, pl. XXVII.220; Vandenabeele 1986, p. 41, fig. 6, no. 3; J. Karageorghis 1991, p. 152; V. Karageorghis 1995, p. 143, pl. LXXXII.4, no. III(v)5.

263. Figurine holding an amphora on her head

Cypro-Archaic I
(ca. 750–ca. 600 B.C.)

Terracotta

H. 18.3 cm (7¹/₄ in.)

74.51.1617 (Myres 2038)

Said to be from a tomb at Episkopi, near Kourion

The figure is wheel-made and hollow. No hole connects the interior of the amphora with the interior of the head.

There are more than fifteen known female figurines that have wheel-made bodies and heads, facial characteristics and arms added by hand, and a jar carried on the head. It is not certain whether figurines of this group have any significance beyond the representation of a woman carrying a jar, probably with water or some other liquid in it.

BIBLIOGRAPHY: Cesnola 1894, pl. XX.154.

264. Standing male figurine holding a quadruped

Cypro-Archaic I
(ca. 750–ca. 600 B.C.)

Terracotta

H. 16 cm (6¹/₄ in.)

74.51.1613 (Myres 2041)

Said to be from a tomb at Ormidhia

The figurine has a wheel-made body with perforations on either side of the lower edge for the attachment of movable legs (see also cat. nos. 225, 228). Offering an animal to a god was a pious way of seeking a favor or thanking a divinity for fulfilled prayers (V. Karageorghis 1995, pp. 43–53). Whether in the form of a small terracotta figurine or a large limestone statue (cf. cat. no. 200), a representation of a gift to the god in a sanctuary would serve to remind the divinity eternally of that offering.

BIBLIOGRAPHY: Cesnola 1877, p. 203; Perrot and Chipiez 1885, pp. 188, 190, fig. 127; Cesnola 1894, pl. VIII.55.

265. Female figurine kneading dough

Cypro-Archaic (ca. 750–ca. 480 B.C.)
Terracotta

H. 17.3 cm (6⁷/₈ in.)

74.51.1624 (Myres 2121)

Said to be from a tomb at Idalion

BIBLIOGRAPHY: Doell 1873, p. 877, pl. XV.1; Cesnola 1894, pl. XXVII.222.

266. Model of a table

Cypro-Archaic (ca. 750–ca. 480 B.C.)
Terracotta

H. 7.3 cm (2⁷/₈ in.); L. 12.2 cm (4³/₄ in.); W. 5.9 cm (2³/₈ in.)

74.51.1790 (Myres 2124)

Said to be from a tomb at Alambra

This work is one of only three known table models from Cyprus. The two with certain provenance come from tombs (V. Karageorghis 1996, pp. 80–81). Three-legged tables also appear in the Aegean and the Near East. Their probable date is the sixth century B.C. The Cypriot examples are decorated with paint, also the fashion for contemporaneous vases.

BIBLIOGRAPHY: Cesnola 1894, pl. XIV.111; Richter 1926, pp. 83–84, fig. 200; Baker 1966, p. 258, fig. 405; Richter 1966, pp. 67–68 n. 11, fig. 345; V. Karageorghis 1996, p. 81, pl. XLVI.2, no. x.a.2.



METALWORK

Weapons

Swords represented in the Metropolitan Museum by one complete and one fragmentary example (cat. nos. 268, 270) come from Cyprus and conform to the Homeric description of the silver-studded sword. The best-preserved weapon of this type comes from Royal Tomb 3 at Salamis (V. Karageorghis 1967, p. 45, no. 25). Besides the two fragmentary examples in the Cesnola Collection, there is one in the Fitzwilliam Museum, Cambridge. The piece in Cambridge comes from Tamassos, also from a royal tomb. Recently, another complete sword of this type was found in a Cypro-Archaic II tomb at Mari (Hadjicosti 1997). These swords, made for the Cypriot elite, may come from one or more specialized workshops; Salamis may have been a center of production.

267. Sword

11th–10th century B.C.

Iron and wood

L. 69.6 cm (27³/₈ in.)

74.51.5671 (Myres 4725)

Said to be from Kourion

Traces of wood from the scabbard survive; the handle plates may have also been made of wood. The rivets are missing, but rivets on other swords from the same period are often made of bronze.

Swords of this type have been found in tombs of the Cypro-Geometric I period, such as that at Palaepaphos-Skales (V. Karageorghis 1983, pp. 24, 155, 230, 373). The form is Aegean and first appears

on Cyprus in bronze in the early twelfth century B.C. The first iron versions were produced on Cyprus.

BIBLIOGRAPHY: Cesnola 1903a, pl. LXXIV.2; Richter 1915, pp. 400–401, fig. 1462, no. 1462; Catling 1964, p. 116 n. 5.

268. Sword

Cypro-Archaic II

(ca. 600–ca. 480 B.C.)

Iron, silver, and bronze

L. 59.4 cm (23³/₈ in.)

74.51.5670 (Myres 4726)

Said to be from Kourion (the “Kourion Treasure”)

The broad, leaf-shaped blade bears traces of the wooden scabbard. The terminal of the semicircular tang is missing; the sides of the tang are lined with a silver band. The one surviving rivet is made of bronze; its head is covered with silver. Of the other rivets, only bronze corrosion survives. Silver binding protected the edges. Possibly there are traces of an iron sheath.

BIBLIOGRAPHY: Cesnola 1877, p. 335; Cesnola 1903a, pl. LXXIV.1; Richter 1915, pp. 401–2, fig. 1463, no. 1463.

269. Mace head

8th century B.C.

Bronze

H. 17.1 cm (6³/₄ in.); max. W. 7.6 cm (3 in.)

74.51.5594 (Myres 4768)

Said to be from a vault at Kourion (the “Kourion Treasure”)

The weapon is cast and bifurcated, with each side ribbed in the form of a convex eight-petaled rosette. In the middle is a large transverse sockethole for the shaft.

Two bronze mace heads are

known; one was found in a Cypro-Geometric III–Cypro-Archaic I tomb from the eighth century B.C. The type originated, no doubt, in the Near East (Kourou 1994, p. 212). It has been suggested that the maces may have been used as symbols of authority by people who played an important role in the metal industry (Kourou 1994, p. 214). The most common form is the tubular type, or scepter. Several almost identical examples of this version have been found, mainly in tombs of the Archaic period (Kourou 1994, p. 212).

BIBLIOGRAPHY: Cesnola 1903a, pl. LI.2; Richter 1915, p. 458, fig. 1813, no. 1813; Gjerstad 1948, p. 142, fig. 24.12; Catling 1964, p. 261; Kourou 1994, pp. 212, 220, fig. 3.2, no. 8 (cites incorrect registry number).

270. Fragment from the tang of an iron sword

Cypro-Archaic II

(ca. 600–ca. 480 B.C.)

Iron, silver, bronze, and ivory

H. 12.1 cm (4³/₄ in.)

74.51.5672 (Myres 4727)

What appears to be a silver binding on either side of the border as well as three bronze rivets with silver heads are preserved. The cylindrical hilt retains plaques of ivory. The straps of silver were held to the hilt and to each other by means of a metallic, possibly silver, ring, now missing. Traces of the ring survive in the metal; grooves survive on the ivory. It is unclear whether there was originally a pommel.

BIBLIOGRAPHY: Richter 1915, p. 402, no. 1464.





271

Vessels

Tombs of the Cypro-Geometric period at Palaepaphos contained bronze bowls whose handles were decorated with lotus flowers (V. Karageorghis 1983, pp. 124–25). Although the same type of bowl was also produced in the Cypro-Archaic period (see general discussion in Matthäus 1985, pp. 195–96), the examples shown here (cat. nos. 271, 272) are probably from the Cypro-Geometric period. A similar pair of large handles from Cyprus is now in the British Museum, London (Matthäus 1985, p. 195, no. 472). This type of bowl may have originated on Cyprus. Matthäus notes that the lotus-

flower motif may derive from Near Eastern sources (1985, p. 126). Bowls with lotus-flower handles have been found in the Levant, the Aegean, and Italy (cf. also Tatton-Brown 1997, p. 34, and, earlier, Chavane 1982, pp. 31–33). Most recently, several examples were found on Crete (Stampolidis 1994, p. 30; Catling 1996, pp. 561–62). From the late Cypro-Geometric III period, there are numerous small clay examples of this type in Black Burnished Ware. They were made in Phoenicia and exported to Cyprus (Bikai 1981, p. 27).

271. Bowl with handles in the shape of lotus flowers

Cypro-Geometric III

(ca. 850–ca. 750 B.C.)

Bronze

H. 15 cm (5 $\frac{7}{8}$ in.); H. (with

handles): 27 cm (10 $\frac{5}{8}$ in.);

diam. 34.6 cm (13 $\frac{5}{8}$ in.)

74.51.5673 (Myres 4914)

Said to be from Kourion (the “Kourion Treasure”)

The two loop handles are riveted to the body through thick figure-eight-shaped attachments. Five rivets with hemispherical heads can be seen inside the bowl.



272

BIBLIOGRAPHY: Cesnola 1903a, pl. XLIV.1; Richter 1915, pp. 200–201, fig. 533, no. 533; Matthäus 1985, pp. 195–96, pl. 52, no. 470.

272. Rim of bowl with handles in the shape of lotus flowers

Cypro-Geometric III
(ca. 850–ca. 750 B.C.)

Bronze

Max. H. (of handles): 31.9 cm
(12½ in.); reconstructed diam.
(of bowl): 40.7 cm (16 in.)

74.51.5674 (Myres 4915)

Said to be from Kourion (the
“Kourion Treasure”)

Only the rim of the bowl and its two horizontal loop handles survive. The handles were riveted to the bowl below the rim by means of an oblong flat attachment.

BIBLIOGRAPHY: Cesnola 1877, p. 339, pl. xxx; Cesnola 1903a, pls. LIII.1, 2; Richter 1915, p. 201, fig. 534, no. 534; Matthäus 1985, pp. 195–96, pl. 50, no. 471.



273

273. Strainer

10th century B.C.

Bronze

H. 12.2 cm (4¾ in.); diam. 37.5 cm (14¾ in.)

74.51.5611 (Myres 4935)

Said to be from a vault at Kourion (the “Kourion Treasure”)

The strainer has a shallow conical body with a stepped profile, a flat, out-turned rim, and three horizontal loop handles that are riveted below the rim. The sieve is broken.

Two- or three-handled bronze strainers were copied in clay during the Cypro-Geometric I period and later. Recent discoveries at the necropolises of Palaepaphos-Skales and Amathus yielded both

the bronze and the clay variants (V. Karageorghis 1983, pp. 363, 372; Karageorghis and Iacovou 1990, p. 95). The prototype for the shape may be Near Eastern, but the Cypriots quickly assimilated the strainer bowl into their own repertoire of shapes. In particular, the strainer was adopted by the elite of society in the tenth century B.C. (cf. V. Karageorghis 1983, p. 76).

BIBLIOGRAPHY: Cesnola 1903a, pl. XLVIII.1; Richter 1915, p. 231, fig. 640, no. 640; Gjerstad 1948, p. 152, fig. 29.2; Matthäus 1985, pp. 262, 266, pl. 77, no. 577.

274. Phrygian bowl

Probably 7th or 6th century B.C.

Bronze

H. 4.7 cm (1⅞ in.); diam. 28 cm (11 in.)

74.51.5617 (Myres 4917)

Said to be from Kourion (the “Kourion Treasure”)

Bowls of this type are called “Phrygian,” after the region in Anatolia where many examples have been discovered (see Matthäus 1985, pp. 134–36, for a general discussion of the type). The concentration of bowls in that area—particularly in tombs at the site of Gordion—and their high quality suggest that they were manufactured there. Phrygian bowls were made from the eighth through the

sixth century B.C. They may have served for drinking or pouring libations. Their movable handles would have been awkward when the vessels were full, so they probably allowed the bowls to hang on walls when not in use. The flattened shape of this example suggests that it dates from the seventh or sixth century B.C. The shape of the band around the rim of the vessel differs from that of bowls found in Phrygia. Currently, however, it is not possible to determine whether this example was imported or made on Cyprus.

BIBLIOGRAPHY: Cesnola 1877, p. 339, pl. xxx; Cesnola 1903a, pl. XLVII.4; Richter 1915, pp. 203–4, fig. 538, no. 538; Gjerstad 1948, p. 152, fig. 28.19; Richter 1953, p. 33 n. 27, pl. 21.f; Matthäus 1985, pp. 134–36, pls. 26, 27, no. 373.

275. **Phiale**
Cypro-Archaic I–II
(ca. 750–ca. 480 B.C.)
Bronze
H. 4.9 cm (1 $\frac{7}{8}$ in.); diam. 11.3 cm
(4 $\frac{1}{2}$ in.)
74.51.5597 (Myres 4930)
Shallow bowls, or phialai, with

a central omphalos were common on Cyprus during the late Cypro-Archaic period (Matthäus 1985, pp. 139–46). However, the type represented here, with a hemispherical body, is rare (Matthäus 1985, p. 146).

BIBLIOGRAPHY: Richter 1915, p. 215, fig. 585, no. 585; Matthäus 1985, p. 146, pl. 30, no. 402.





Although several examples of caldrons from Cyprus are known, there is little information to elucidate the date and function of the type seen here (cat. nos. 276, 277). In his study of the form, Matthäus noted that these vessels were placed in tombs during the Cypro-Archaic period (for a detailed discussion of the type, see 1985, pp. 201–5). The form may have antecedents in the late Cypro-Geometric period and it may have survived into the Classical period. The best chronological evidence for the vessels comes from a series of caldrons found in the royal tombs at Tamassos, in central Cyprus, that date from the sixth century B.C., or the Cypro-

Archaic II period (Matthäus 1985, p. 203). Unlike caldrons of slightly different form, the round-bodied handleless type with a carinated shoulder does not seem to have been used for the burial of human remains. Instead, such caldrons were placed in tombs as part of the funerary offerings. The origin of the form probably lies in Greece, where vessels of the same shape occur in contexts that date from the Middle Geometric period into the eighth century B.C. Several examples come from the Athenian Kerameikos, where they functioned as urns. The exact chronological and functional connections between the caldrons used in Greece

and those used later on Cyprus are unknown.

276. Caldron

Probably Cypro-Archaic

(ca. 750–ca. 480 B.C.)

Bronze

H. 26 cm (10¼ in.); max. diam.

38.4 cm (15½ in.); diam. (of

mouth): 24.4 cm (9⅝ in.)

74.51.5636 (Myres 4949)

Probably from Kourion (the “Kourion Treasure”)

This slightly deformed caldron may have been constructed from two separate sheets of metal. There is a small repair on the rim that dates from antiquity.

BIBLIOGRAPHY: Richter 1915, p. 227, fig. 626, no. 626; Matthäus 1985, pp. 201–2, pl. 54, no. 490.

277. Caldron

Probably Cypro-Archaic

(ca. 750–ca. 480 B.C.)

Bronze

H. 31.6 cm (12½ in.); max. diam.

42.7 cm (16⅞ in.); diam. (of

mouth): 22.5 cm (8⅞ in.)

74.51.5633 (Myres 4948)

Said to be from Kourion (the “Kourion Treasure”)

The floor of the vessel has patches indicating that it was repaired in antiquity. It was made from one sheet of metal.

BIBLIOGRAPHY: Cesnola 1903a, pl. XLV.1; Richter 1915, p. 227, fig. 625, no. 625; Gjerstad 1948, p. 152, fig. 29.1; Matthäus 1985, p. 202, pl. 55, no. 489.

Attachments

The exact identification of the ten bronze attachments that follow has been the subject of much discussion. In 1958 Amandry identified them as parts of decorated iron tripod stands. He combined them with similar objects in Berlin and suggested that two pairs of bull protomes (cat. no. 278: 74.51.5619, 74.51.5620 and 74.51.5621, 74.51.5622), two bull protomes in Berlin, and the legs ending in bull hooves (cat. no. 279) belonged to a single tripod. According to his reconstruction, the other pair of bull protomes (cat. no. 278: 74.51.5618 and 74.51.5623), one bull protome in Berlin, and the lion paws (cat. no. 280) belonged to another tripod. Liepmann’s and Matthäus’s research shows that a different reconstruction is preferable (for a general discussion and bibliography, see Matthäus 1985, pp. 337–40). In their reconstruction, all the bull protomes (New York and Berlin) and the three bull’s legs (New York and Berlin) belong to one tripod.

The lion paws, however, were once attached to rectangular iron rods and are more likely to be from a piece of furniture (Liepmann 1968, p. 47). Matthäus dates the reconstructed tripod to the early seventh century B.C., though he does not exclude a date in the second half of the eighth century B.C.

Tripods decorated with bull protomes and hooves were prestige objects in the Mediterranean world of the eighth through the seventh century B.C. Their origin is oriental, but Cyprus, rich in copper, may have been a center of their production (cf. Matthäus 1985, p. 339). Many caldrons with bull protome attachments come from Cyprus; a bronze caldron with an iron tripod was found in Salamis Royal Tomb 79, which dates from about 700 B.C. (V. Karageorghis 1973, pp. 97–108). These objects reached a wide clientele throughout the Mediterranean (Chavane 1982, pp. 13–14) and were owned by the elite of society during the period of orientaling awareness.



278



279

278. Six tripod attachments in the form of a bull's head

7th century B.C.

Bronze

H. 8.4 cm (3¼ in.) (74.51.5619; Myres 4759); 8.4 cm (3¼ in.) (74.51.5620; Myres 4760); 10.7 cm (4¼ in.) (74.51.5621; Myres 4761); 10.7 cm (4¼ in.) (74.51.5622; Myres 4762); 7 cm (2¾ in.) (74.51.5618; Myres 4758); 7 cm (2¾ in.) (74.51.5623; Myres 4763); L. of upper socket: 8.5 cm (3⅜ in.) (74.51.5619); 8.5 cm (3⅜ in.) (74.51.5620); 8.5 cm (3⅜ in.) (74.51.5621); 8.5 cm (3⅜ in.) (74.51.5622); 7.5 cm (3 in.) (74.51.5618); 7.5 cm (3 in.) (74.51.5623); L. of lower socket: 9.3 cm (3⅝ in.) (74.51.5621); 9.3 cm (3⅝ in.) (74.51.5622)

Only number 74.51.5622 is said to be from a vault at Kourion (the "Kourion Treasure")

Originally each cast-metal piece formed part of an iron tripod.

Traces of iron rods are preserved in the sockets.

BIBLIOGRAPHY: Cesnola 1877, p. 339, pl. xxx; Cesnola 1903a, pl. LVI.1; Richter 1915, pp. 348–50, figs. 1182–87, nos. 1182–87; Amandry 1956, pp. 252–54, pls. xxx.1.a,b, 2.a,b, xxxi.1.a,b, 2.a,b, xxxii.1.a,b, 2.a,b; Amandry 1958, pp. 73–76, pl. v; Liepmann 1968, pp. 40–45, figs. 1–4, 8–11, 14–17; Matthäus 1985, pp. 336–39, pl. 110, nos. 719.e–f, h–i, l–m.

279. Two tripod attachments in the form of a bull's hoof

7th century B.C.

Bronze

H. 14 cm (5½ in.) (74.51.5574); H. (including iron fragment): 21.6 cm (8½ in.) (74.51.5575) 74.51.5574 (Myres 4756), 74.51.5575 (Myres 4757)

Number 74.51.5575 is said to be from Kourion (the "Kourion Treasure")

The hooves are made of cast metal. Although number 74.51.5574 (at right in photograph opposite) has a socket at the top, unlike number 74.51.5575 (at left), it does not preserve an iron rod. The iron rod

of number 74.51.5575 is now very corroded and swollen.

BIBLIOGRAPHY: Cesnola 1903a, pl. LII.3; Richter 1915, pp. 349–50, figs. 1188–89, nos. 1188–89; Richter 1953, p. 32 n. 24, pl. 21.b; Amandry 1956, pp. 252–54; Amandry 1958, pp. 73–76, pl. v; Liepmann 1968, pp. 46–47, figs. 20–21; Matthäus 1985, pp. 336–39, pl. 111, nos. 719.b,c.

280. Two furniture attachments in the form of a lion's paw

7th century B.C.

Bronze

H. 4.7 cm (1⅞ in.) (74.51.5568, .5567); L. 7.6 cm (3 in.) (74.51.5568), 7.9 cm (3⅛ in.) (74.51.5567) 74.51.5568 (Myres 4952), 74.51.5567 (Myres 4951)

Number 74.51.5567 is said to be from a vault at Kourion (the "Kourion Treasure")

Each furniture attachment has four toes, is hollow, and is made of cast metal. Both attachments have a rectangular socket in the back for an iron bar that was rectangular in section. The pieces are concave underneath.

BIBLIOGRAPHY: Perrot and Chipiez 1885, p. 413; Cesnola 1903a, pl. LVI.2; Richter 1915, pp. 350–52, figs. 1190–91, nos. 1190–91; Amandry 1958, pp. 73–76, pl. v; Liepmann 1968, p. 47, fig. 25.



The following two works were used as lamp holders. The ring or other horizontal feature at the top supported the lamp, and the stand itself would have been set over a tall shaft, probably of wood. The struts below each volute of catalogue number 281, obviously intended to strengthen the piece, are an unusual feature. Many similar lampstands have been found on Cyprus, but they also appear in the Near East, the Aegean, and the central Mediterranean. A version in ivory, probably ornamental, was found in Royal Tomb 79 at Salamis, which dates from the end of the eighth century B.C. (V. Karageorghis 1973, p. 119). Lampstands of this variety were made on Cyprus, probably under Phoenician influence, from the eighth through the sixth century B.C. Bronze incense burners, or thymiateria, decorated with drooping petals similar to those on the lampstands shown here were popular in the Punic world (Caubet, Hermery, and Karageorghis 1992, pp. 79–80, nos. 86–88).

281. Lamp holder

Cypro-Archaic (ca. 750–ca. 480 B.C.)
Bronze

H. 32.2 cm (12 $\frac{5}{8}$ in.)

74.51.5641 (Myres 4966)

Probably from Kourion (the “Kourion Treasure”)

BIBLIOGRAPHY: Richter 1915, pp. 366–67, no. 1271; Raubitschek 1978, pp. 699, 701, pl. 215.1.

282. Lamp holder

Cypro-Archaic (ca. 750–ca. 480 B.C.)
Bronze

H. 32.9 cm (13 in.)

74.51.5639 (Myres 4964)

Probably from Kourion (the “Kourion Treasure”)

The lamp holder has two registers of drooping petals attached to a rod.

BIBLIOGRAPHY: Cesnola 1877, p. 336; Richter 1915, p. 367, fig. 1272, no. 1272; Raubitschek 1978, p. 699, pl. 215.1.

283. Jug with tubular spout

Cypro-Archaic II
(ca. 600–ca. 480 B.C.)

Bronze

H. (with handle): 22.5 cm (8 $\frac{7}{8}$ in.)

74.51.5697 (Myres 4921)

Said to be from Idalion or Kourion

The lower part of the handle ends in a flat attachment in the shape of a feline (lion?) head.

The slightly biconical shape of the piece recalls similar spouted jugs made of clay from the Cypro-Archaic II period (cf. Gjerstad 1948, figs. L.2., 4., 5). Matthäus considers the vessel to be a mixture of Cypriot and Greek elements, perhaps the product of a Greek craftsman working on Cyprus (for a detailed discussion of the piece, see 1985, pp. 249–50). Both the foot and the mouth of the vessel suggest a Greek connection, as does the handle with the motif of a lion.

BIBLIOGRAPHY: Cesnola 1903a, pls. XLVI.3, LVIII.1; Richter 1915, p. 185, fig. 481, no. 481; Gjerstad 1948, pp. 153–54, fig. 29.12; Matthäus 1985, pp. 249–50, pl. 73, no. 552.

284. Thymiaterion

Cypro-Archaic II
(ca. 600–ca. 480 B.C.)

Bronze

H. 14.8 cm (5 $\frac{7}{8}$ in.); diam. (of bowl): 12.1 cm (4 $\frac{3}{4}$ in.); diam. (of plate): 22 cm (8 $\frac{3}{4}$ in.)

74.51.5566 (Myres 4922)

Said to be from Kourion

The conical bowl is attached to the fragmentary shallow bowl with three rivets.

Objects such as this have been found in tombs and sanctuaries of the sixth century B.C. They are usually identified as lamp holders or thymiateria (incense burners) and appear to derive from a Phoenician prototype. The shape is more common in clay than in metal. The most common variant of this shape consists of two bowls, one inside the other, with a lid that is perforated at the top to allow smoke to escape. Clay thymiateria of that type were found in the sixth-century B.C. sanctuary of Baal-Hamman at Meniko (V. Karageorghis 1977c, pp. 39–41; on the type, see Chavane 1982, pp. 71–75). They are also known from other areas associated with Phoenicians, such as southern Spain, Malta, Sardinia, and Italy at Pithekoussai.

BIBLIOGRAPHY: Cesnola 1903a, pl. LV.3; Richter 1915, pp. 205–6, fig. 564, no. 564; Gjerstad 1948, p. 150, fig. 27.22; Chavane 1982, p. 72 n. 14; Matthäus 1985, p. 282, pl. 85, no. 610.

285. Horse bit

Cypro-Archaic I(?)
(ca. 750–ca. 600 B.C.)

Bronze

L. 32.4 cm (12 $\frac{3}{4}$ in.)

74.51.5387 (Myres 4772)

Said to have been found at Kourion (the “Kourion Treasure”)

The bit is made of two twisted



pieces joined at their loop-shaped inside ends to a single figure-eight-shaped piece. They have outer rounded terminals with a hole in the center that would have been attached to reins. Two oblong plaques on each side served as cheekpieces. They each have three perforations so that they could be attached to the leather straps of the gear.

Horse bits similar to this one have been found in association with skeletons of horses buried before the entrances of the royal tombs at Salamis and elsewhere. They are usually made of iron and date from the Cypro-Archaic I–II periods. Although this piece does not have an exact provenance, it was probably found in association with a horse burial. Typologically, the bits from Cypro-Archaic tombs at Amathus and Palaepaphos resemble those found on the Greek mainland

that date from the Mycenaean period (Richter 1915, pp. 426, 428, fig. 1600, no. 1600; V. Karageorghis 1967, p. 21 n. 9). Catling rightly mentions that horse bits could have been placed alone as gifts in tombs, not necessarily in conjunction with horse burials (1996, pp. 570–71).

BIBLIOGRAPHY: Cesnola 1903a, pl. XLV.2; Richter 1915, pp. 426, 428, fig. 1600, no. 1600; Donder 1980, p. 27, pl. 5.30, no. 30.

286. Fibula

Cypro-Archaic (ca. 750–ca. 480 B.C.)
Bronze
L. 9.2 cm (3 $\frac{5}{8}$ in.)
74.51.5543 (Myres 4747)

The fibula was cast and is triangular in shape. It has an angular bow, an ovoid knob and a disk at the top, and moldings consisting of a double-ax motif on the sides.

Fibulae of this type are a purely Cypriot development (cf. Gjerstad 1948, p. 144, type 4b, pp. 382–84). They were exported to the Aegean and Palestine and have even been found in the western Mediterranean, where they were imitated.

BIBLIOGRAPHY: Cesnola 1903a, pl. LXIII.5; Richter 1915, p. 313, fig. 937, no. 937; Gjerstad 1948, p. 144, fig. 25.43.

287. Bird

Cypro-Archaic(?)
(ca. 750–ca. 480 B.C.)
Bronze
H. 10.5 cm (4 $\frac{1}{8}$ in.); L. 13.6 cm (5 $\frac{3}{8}$ in.)
74.51.5571 (Myres 4765)
Said to be from Kourion (the “Kourion Treasure”)

The bird may be an eagle. It is mold-made and hollow, with inlaid eyes of glass; the right eye is

missing. The lower parts of the legs are perforated horizontally, and there is an attachment hole in the lower part of the body.

The bird may have been made as an attachment for another object. Richter (1915, p. 7) dated it tentatively to the eighth century B.C., but such a date seems too early.

BIBLIOGRAPHY: Cesnola 1877, p. 339, pl. xxx; Cesnola 1903a, pl. LXV.4; Richter 1915, p. 7, fig. 4, no. 4; Richter 1953, p. 32 n. 26, pl. 21.d.

Lamps

288. Saucer-shaped lamp

Cypro-Archaic (ca. 750–ca. 480 B.C.)
Bronze

L. 14.3 cm (5 $\frac{5}{8}$ in.); W. 12.5 cm (5 in.); diam. 12.7 cm (5 in.)
74.51.5650 (Myres 4980)

BIBLIOGRAPHY: Richter 1915, p. 379, fig. 1326, no. 1326; Matthäus 1985, p. 271, pl. 82, no. 601.

289. Open lamp

End of the 6th century B.C.
Terracotta

H. 23.3 cm (9 $\frac{1}{8}$ in.)
74.51.2364 (Myres 1855)

Said to be from Rizokarpaso, on the Karpas Peninsula

The lamp was set within an “envelope” that is open next to the nozzle, as if it were a second nozzle and possibly meant to house a second wick. This was done in order to attach the entire piece to a vertical handle. The front of the handle is mold-made with a knobbed loop at the top. The mold-made section, decorated with a figure of Bes, was flattened and attached to a rough, undecorated rear slab in

order to make the handle hollow. Signs in the Cypriot syllabary were engraved on the flat rim of the lamp before firing. The inscription reads: “[I am the lamp] of Philotimos” (see detail opposite).

This form of lamp is most unusual. It is interesting not only for the iconography of Bes but also because the name of the maker, Philotimos, is known. This lamp dates from the third or last quarter of the sixth century B.C. (Wilson 1975, p. 95; however, see Masson 1971a, p. 448 n. 5, fig. 13, where he notes that D. M. Bailey dates it to the late seventh to the early sixth century B.C.). The figure of Bes is popular on Cyprus from the Late Bronze Age on.

BIBLIOGRAPHY: Cesnola 1877, pl. VIII.56; Cesnola 1894, pl. CXLII.1059; Cesnola 1903a, pl. CXL.14; Masson 1961, p. 329, no. 329; Masson 1971a, p. 448 n. 5, fig. 13; Wilson 1975, p. 102, no. 8.

290. Saucer-shaped lamp

Cypro-Archaic (ca. 750–ca. 480 B.C.)
or Cypro-Classical (ca. 480–ca. 310 B.C.)

Plain White Ware
H. 6.8 cm (2 $\frac{5}{8}$ in.); L. 14.5 cm (5 $\frac{3}{4}$ in.)
74.51.1818 (Myres 2520)

The body of the lamp was made first and then the base was added. This method of manufacture was necessary because the tubular projection in the center stabilized the oil when the lamp was carried. Traces of burning can be seen on the rim of the tubular projection and on the pinched rim.

The saucer-shaped lamp with one pinched nozzle made its

appearance in the Late Cypriot period. There are specimens of the same type in bronze (Matthäus 1985, pp. 267–69). Gradually, however, the body of the lamp became shallow, with a broad out-turned rim and a longer nozzle (Matthäus 1985, pp. 269–70). A large number of lamps, in clay, have been found in tombs of the Cypro-Archaic and Cypro-Classical periods. The variant with two nozzles, though not common (Matthäus 1985, pp. 271–72), is also found in the Phoenician and Punic worlds (Cintas 1976, pp. 306–17); it may have been introduced to Cyprus from the Levant (Oziol 1977, p. 25, pl. 3, nos. 36–37).

BIBLIOGRAPHY: Cesnola 1894, pl. CXXXVIII.1007.



288



289



290



289. DETAIL

*Silver***291. Juglet**

Cypro-Geometric III (ca. 850–ca. 750 B.C.) to Cypro-Archaic I (ca. 750–ca. 600 B.C.)

Silver

H. (including handle): 15.9 cm (6¼ in.)

74.51.4592 (Myres 4592)

Said to be from Kourion

At the lower end of the handle a flat, round attachment is riveted to the body.

Jugs of this globular shape originated in the Phoenician world of the ninth century B.C., when they first appeared in Red Slip Ware (cf. Gjerstad 1948, fig. XLIII.13). Their use was widespread in the eighth and seventh centuries B.C. Red Slip II Ware versions are frequently found in Cypriot tombs, and the form was imitated in other ceramic fabrics. Several examples come from Royal Tomb 79 at Salamis, where the vessels were covered with a thin sheet of tin to make them look like silver (V. Karageorghis 1973, p. 115). Similar vessels of bronze, which usually have a palmette attachment at the lower end of the handle, were used throughout the Mediterranean, as far west as Spain (Matthäus 1985, pp. 242–43). Silver versions must have been appreciated not only on Cyprus but also in the Aegean, where silver vases made by the Phoenicians of Sidon were very much admired.

BIBLIOGRAPHY: Cesnola 1903a, pl. xxxiv.4; Gjerstad 1948, pp. 160–61, fig. 33.14; von Bothmer 1984, p. 18, no. 5; Matthäus 1985, pp. 238, 241–43, pl. 71, no. 538.

292. Juglet

Cypro-Archaic I

(ca. 750–ca. 600 B.C.)

Silver

H. 17.7 cm (7 in.)

74.51.4586 (Myres 4586)

Said to be from Kourion

The handle, attached to the neck by means of a narrow, flat strap with two rivets positioned just below the neck ridge, has a rope ornament along either side. One rivet secures the handle to the shoulder.

The mushroom-lipped, ridged, narrow-necked juglet was a popular shape in Cypriot ceramics from the Cypro-Geometric III period through the end of the Cypro-Archaic period. This example, in silver, is unique, and its shape compares with that of ceramic examples of the Cypro-Archaic I period (cf. Gjerstad 1948, fig. xxxiii.13). The same shape was also popular in the Aegean, where the juglets probably held perfumed oil. These vessels circulated widely in the Aegean and were imitated in the Dodecanese and on Crete (cf. Coldstream 1979b, pp. 261–62).

BIBLIOGRAPHY: Cesnola 1903a, pl. xxxiv.3; Gjerstad 1948, pp. 160–61, fig. 33.13; von Bothmer 1984, pp. 18–19, no. 7; Matthäus 1985, pp. 236–37, pl. 70, no. 533.

293. Juglet

End of the Cypro-Archaic I period (ca. 750–ca. 600 B.C.)

Silver

Preserved H. (including handle): 10.7 cm (4¼ in.)

74.51.4588 (Myres 4588)

Said to be from Kourion

Toward the end of the Cypro-Archaic I period, this shape was

popular in the ceramic repertoire of Amathus, where juglets, in both White Painted IV and Bichrome IV wares, were often decorated with long-legged birds and stylized trees (cf. Gjerstad 1948, figs. xxviii.28, 29, and cat. no. 155). This silver version is unique.

BIBLIOGRAPHY: Cesnola 1903a, pl. xxxiv.5; Gjerstad 1948, pp. 160–61, fig. 33.15, no. 15; Matthäus 1985, pp. 237–38, pl. 71, no. 535.

294. Mouth plate

Cypro-Archaic (ca. 750–ca. 480 B.C.) or Cypro-Classical (ca. 480–ca. 310 B.C.)

Gilded silver

L. 7.6 cm (3 in.)

74.51.3004 (Myres 3004)

Similar mouth plates were used during the Late Bronze Age to “seal” the mouths of the dead. They are common on Cyprus in both gold and silver (L. Åström 1972, pp. 507–8). Other mouth plates are known from the Cypro-Archaic and Cypro-Classical periods (Gjerstad 1948, pp. 220, 222). There is no independent evidence for the dating of this piece, but the thick and realistically rendered lips suggest the later date.

There is a perforation at either end of the mouth plate.

295. Cup

Probably 5th century B.C.

Silver

H. 7.9–8.2 cm (3⅛–3¼ in.); diam. 12.5–13.4 cm (4⅞ in.–5¼ in.)

74.51.4581 (Myres 4581)

Said to be from Kourion

The sixth-to-fifth-century B.C. and earlier dates previously assigned to this cup (cf. von Bothmer 1984,



pp. 18–19, no. 8, and Matthäus 1985, p. 189, no. 460) are too early. As with catalogue number 296, this cup most likely dates from the fifth century B.C. There are ceramic versions of the shape in Stroke Polished I (VI) Ware from the Cypro-Classical I period (cf. Gjerstad 1948, fig. LXI.22).

BIBLIOGRAPHY: Cesnola 1903a, pl. xxxiv.1; Gjerstad 1948, pp. 160–61, fig. 33.12, no. 12; von Bothmer 1984, pp. 18–19, no. 8; Matthäus 1985, p. 189, pl. 49, no. 460.

296. Bowl

5th or possibly 4th century B.C.

Silver

H. 9.1 cm (3 $\frac{5}{8}$ in.); diam. 10.4 cm (4 $\frac{1}{8}$ in.)

74.51.4566 (Myres 4566)

Said to be from Kourion

This bowl has no parallel in Cypro-Archaic pottery. In the ceramic repertoire of the island the nearest shape is seen in Plain White VI Ware of the fifth century B.C., where it has a high foot (cf. Gjerstad 1948, fig. LXI.33). This silver vase may originally have been a goblet that has now lost its foot. There are no signs of such a foot on the corroded surface of the vessel, however. Parlasca compares this

piece with a bronze vessel from Ras Shamra, in Syria, that dates from the third quarter of the fourth century B.C. (1955, pp. 137–38) as well as with Alexandrian vessels from Egypt.

BIBLIOGRAPHY: Cesnola 1903a, pl. xxxv.4; Parlasca 1955, p. 138 n. 58; von Bothmer 1984, p. 18, no. 6.

Decorated Metal Bowls

Since Gjerstad's pioneer classification of these bowls in 1946, several new studies have appeared. Three of the most important were published almost simultaneously in 1985 and 1986 (Markoe 1985; Matthäus 1985; and Hermary 1986). There are now more such bowls known, some of them found in datable contexts. They are usually referred to as Cypro-Phoenician or Near Eastern bowls. Apart from those found on Cyprus, a large number have been found at sites in Italy, the Aegean, and the Near East (for a general stylistic survey and detailed descriptions, see Markoe 1985). Today, more than one hundred metal bowls decorated in a Near Eastern style are known.

The bowls are made of bronze, silver, gilded silver, or gold. Usually they are decorated in repoussé, with the contours of the figures and their details engraved. Some simply have engraved decoration. Most of the bowls are shallow, with or without a central omphalos. The earliest examples date from about 900 B.C. (Popham 1995), and production continued into the seventh century B.C. The decoration appears on the interior in one or more zones around a central motif.

Stylistically, the decoration varies. Some bowls betray a strong Egyptian influence (Markoe 1985, pp. 30–33), but the Egyptian representations are standard, without any precise symbolism. Several bowls are decorated with repeated motifs such as antithetical sphinxes, a hero fighting a lion, and the birth of Horus, scenes that are also known in Phoenician ivory carving and

other works of art from the eighth through the seventh century B.C. Some of the vessels have scenes of religious dancing, processions in honor of a seated female divinity, or banquets. In some cases there are continuous narratives in miniature (Markoe 1985, p. 67) that depict a specific legend, usually a military engagement.

Where the bowls were manufactured is still a matter of debate. The Phoenicians were involved in the production of at least some of the bowls. On those found in Italy, signatures, possibly of artists, appear in Phoenician characters (Hermary 1986, p. 194). There is no reason to believe, however, that those found on Cyprus were imported into the island. On two bowls, the names of the owners, Epiorwos (see cat. no. 302) and King Akestor of Paphos (see cat. no. 299), appear engraved in characters of the Cypriot syllabary, in specially reserved spaces (Markoe 1985, p. 73; Hermary 1986, p. 194). This important evidence supports the Cypriot origin of these and other bowls of the same style found on Cyprus. The bowls from Italy are usually larger. It is possible that Phoenician artists working in Italy made the bowls there.

The bowls must have been luxury or prestige objects that were considered essential possessions by the elite of the Mediterranean—Cyprus, the Aegean, and Etruria. Homer's reference to a silver mixing bowl made by the Phoenicians of Sidon and transported overseas indicates that the high-quality silver circulating within the boundaries of the Phoenician world was well regarded (*Iliad* 23.740–45;

Hermary 1986, p. 194). A silver bowl found recently at Lefkandi and dated to about 900 B.C. reinforces the idea of Euboean contact with Cyprus and the Levant at an early stage (Popham 1995). It also illustrates the influence that Phoenician art exercised first in Euboea and, later, in other parts of Greece during the orientaling period.

Cesnola claimed that he found eight decorated metal bowls in the vaults of a temple at Kourion that formed part of the so-called Kourion Treasure (1877, pp. 335–36). Whether his discovery of the treasure is authentic has never been substantiated (Markoe 1985, p. 176). Instead, there is every reason to believe that these bowls were found in large royal tombs, like one recently excavated at Kourion (Christou 1996a, pp. 170–82).

297. Bowl

ca. 710–675 B.C.

Gold-plated silver

H. 3.2 cm (1¼ in.); diam. 15.4 cm (6⅞ in.)

74.51.4553 (Myres 4553)

Said to be from Kourion (the "Kourion Treasure")

The entire inner surface of this shallow bowl is gold plated. The decoration is in shallow repoussé; outlines and details are rendered with incisions. The inside surface is divided into two registers and a medallion by circles framed by beaded chains. Inside the medallion a bull stands on a ground line, facing right. In the inner register is a frieze of seven horses grazing with lowered heads; punctured stippling indicates their tails. The outer register is filled with a cow and a calf, a



297

horse with a foal, and a standing horse. Five groups of papyrus thickets are in the background.

The animal motifs filling the medallion and the two registers of this bowl are common in the iconography of the Near East: the bull has a long tradition in Cypriot and Levantine art, from the Late Bronze Age on; the suckling cow is a favorite motif in ivory carving; and the horse and foal are popular in northern Syrian iconography. The papyrus thickets as a background for animal motifs, however, are Egyptian in origin.

BIBLIOGRAPHY: Cesnola 1903a, pl. xxxiii.4; Gjerstad 1946, pp. 3, 11–12, pl. xi; Markoe 1985, pp. 180–81, 263, no. cy12; Matthäus 1985, pp. 166, 174–75, pl. 40, no. 433.



298

298. Bowl

ca. 675–625 B.C.

Bronze

H. 3.5 cm (1 $\frac{3}{8}$ in.); diam. 15.3 cm (6 in.)

74.51.4555 (Myres 4555)

The bowl is fragmentary; it has a thick, flat rim and a round base. The decoration is engraved, without repoussé. The decoration consists of a central medallion and four concentric zones on the inside. The central medallion is filled with a figure of Isis suckling Horus, with papyrus plants in the background. In zone one (starting from the center part) there is a frieze of animals (horses and bulls), a herdsman, and a papyrus grove. In zone two is a banqueting scene with male figures, who recline on couches, and other standing figures, possibly musicians. In zone three is a male figure reclining on a couch; other male



299

and female figures are seated or standing to bring gifts, which include sacrificial animals. Zone four, the broadest, depicts a journey with human figures in carts (one carries a lyre) from a citadel to a palm grove and back. The citadel has three levels and battlements with defenders in them.

Fortifications and battlements with defenders inside are common in Assyrian palace reliefs (Markoe 1985, pp. 51–52). The medallion decoration is, of course, a standardized Egyptian scene. The continuous narrative style is described in the entry for catalogue number 305.

BIBLIOGRAPHY: Gjerstad 1946, pp. 3, 8–9, 16, pl. iv; Crouwel 1985, p. 204; Markoe 1985, pp. 181–82, 264, no. cy13; Matthäus 1985, pp. 162–63, 172–73, pls. 32, 35, no. 425; Hermay 1986, pp. 186–87.

299. Bowl with a round base
725–675 B.C.; recarving of inscription, beginning of the 5th century B.C.

Silver

H. 3.1 cm (1¼ in.); diam. 16.8 cm (6⅞ in.); thickness .32 cm (⅛ in.)
74.51.4554 (Myres 4554)

Said to be from Kourion (the “Kourion Treasure”)

The decoration of this shallow bowl is in repoussé; the outlines and details of the figures are indicated with incisions. The outer zone is enclosed within a narrow circular zone filled with a lotus-and-bud chain.

The medallion is filled with a four-winged deity, in Assyrian dress, who wields a sword to kill a rampant lion. Egyptian falcons appear above the deity’s head and behind him. The narrow inner zone is decorated with a series of animals separated by a cypress tree. These are (clockwise): a lion striding over a fallen human figure who symbolizes, in Egyptian iconography, the pharaoh conquering his enemies; a crouching sphinx, wearing the double crown of Egypt, with two cartouches in the field above; two confronted bulls; two bulls marching to the right; a group of animals with a cow suckling her calf; a kneeling archer attacking a lion from behind; another human figure attacking the lion with a spear; a lion perching on the back of a kneeling male human figure; a grazing horse. The outer, broader zone is decorated with a variety of scenes: a human figure in Assyrian dress killing a rampant griffin; a falcon behind the human figure; an Egyptian king striking enemy

captives, while behind him a human figure holds a spear and a fan, with a corpse over his right shoulder; in front of the king, a falcon-headed god (Re-Harakhte) brandishing a sword; a human figure wearing a short loincloth, killing a griffin; a winged Egyptian goddess (Isis); pairs of confronted sphinxes, goats, and griffins on either side of stylized palmettes; between the pair of griffins and the pair of goats, a human figure dressed in a lion's skin (Melqart?), fighting a lion; to the right of a cypress tree, a car-touche between a lion and a griffin.

Inside the bowl, in a specially reserved space above the main scene of the outer zone—a human figure in Assyrian dress killing a griffin—is an engraved inscription consisting of thirteen signs in the Cypriot syllabary, reading: “I am [the bowl] of Akestor, king of Paphos.” This inscription is partly erased. A second syllabic inscription appears above the scene of “Melqart” fighting the lion. It reads: “I am [the bowl] of Timokretes.”

This is probably the most important of all the decorated metal bowls from Cyprus, not only because of its excellent state of preservation but also because of its royal owner, King Akestor of Paphos, who is mentioned in the engraved inscription inside the bowl. This is the second royal bowl of this type. Another one, also found at Kou-
rion, mentions a king or prince named Diweithemis (Markoe 1985, p. 78). Akestor's inscription was partly erased and the inscription of Timokretes was added, presumably when the bowl changed hands. It is not certain when the inscription

was altered—perhaps at the beginning of the fifth century B.C., when Paphos fell to the Persians.

The inscriptions document that these two royal bowls were highly valued and formed part of the tomb gifts offered to the warrior aristocracy of the Cypro-Archaic I period (cf. Markoe 1985, pp. 78–79). The iconography of the bowl combines a number of Egyptian, Assyrian, and Phoenician stylistic elements. The hieroglyphs are nonsensical. A similar series appears on a silver bowl from Salamis (Markoe 1985, pp. 185–86, no. cy20). The various motifs of heroes or kings killing a monster or a king striding over his enemies are well known in Egyptian iconography and were taken over by the Phoenicians, who then introduced these iconographic elements to Cyprus. They appear, for example, on horse blinkers of about 700 B.C. from Royal Tomb 79 at Salamis (V. Karageorghis 1973, p. 81). Many such scenes also appear in Phoenician ivory carvings. The

subjects are standardized, without any narrative chain, unlike those on bowls such as catalogue numbers 298 (Markoe 1985, pp. 181–82, no. cy13) and 305 (Markoe 1985, p. 177, no. cy7) that narrate one episode at one specific time.

BIBLIOGRAPHY: Cesnola 1877, p. 329; Gjerstad 1946, pp. 10–11, pl. VII; Mitford 1963, pls. IV–VII; Masson 1983, p. 412, no. 180a; von Bothmer 1984, pp. 7, 20, no. 10; Markoe 1985, pp. 177–79, 256, no. cy8; Matthäus 1985, pp. 164–65, pl. 37, no. 429; Hermary 1986, p. 185.

300. Bowl

5th century B.C.

Silver

H. 5.4 cm (2½ in.); diam. 10.3–10.5 cm (4–4½ in.)

74.51.4562 (Myres 4562)

The deep bowl has convex sides with fluting radiating from the bottom; above the fluting a frieze depicts thirteen birds marching in tandem. A depression on the base forms an omphalos.



300



301

The bowl has been dated by scholars to the fifth or the seventh century B.C., but a date in the fifth century B.C. is appropriate. Both the shape and the decoration have parallels in eastern Greek ceramics. Parlasca compares the shape of this piece with that of a bronze bowl from Ras Shamra, in Syria, dated to the third quarter of the fourth century B.C. (1955, p. 138 n. 58; see also cat. no. 296).

BIBLIOGRAPHY: Cesnola 1903a, pl. XXXV.1; Parlasca 1955, p. 138 n. 58; Oliver 1977, p. 24 n. 1; von Bothmer

1984, p. 22 n. 13; Markoe 1985, pp. 184, 267, no. Cy18; Matthäus 1985, pp. 187–88, pls. 48, 49, no. 457.

301. Bowl
ca. 700 B.C.
Gold

H. 4.9 cm (1 $\frac{7}{8}$ in.); diam. 14.2 cm (5 $\frac{5}{8}$ in.); weight: 122.27 g (4 $\frac{1}{3}$ oz.)
74.51.4551 (Myres 4551)

Said to be from Kourion

The bowl, intact and unique, has a conical body with convex sides.

It is decorated in repoussé with incisions on the inside. Around the

omphalos are thirty-six petals of a rosette. The rest of the body is divided by two thick grooved ridges into two concentric zones decorated with papyrus motifs. Seven ducks, symmetrically arranged, swim. Their plumage is rendered with thin grooves. There are three bulls and three fallow deer; only the upper half of their bodies are shown. The remainder of their bodies are supposed to be hidden by the marshes where they are swimming. Their anatomical details are rendered with grooves. The tails are



302

raised horizontally. The ducks are grouped together, one behind another, as are the bulls and deer. They are realistically rendered, in contrast to the stylized rendering of the papyri.

The style of this bowl is Cypro-Egyptian. It is comparable to several other decorated bowls in silver. The Egyptian style of the bowl probably reached the island through the Phoenicians.

BIBLIOGRAPHY: Gjerstad 1946, pp. 3, 13–14, pl. XII; von Bothmer 1984, p. 19, no. 9; Markoe 1985, pp. 179, 260, no. cy9; Matthäus 1985, pp. 167, 176, pls. 38, 43, no. 435; Hermary 1986, p. 187 n. 17.

302. Bowl

ca. 675–625 B.C.

Silver

H. 4.2 cm (1 $\frac{5}{8}$ in.); diam. 15.7 cm (6 $\frac{1}{8}$ in.)

74.51.4552 (Myres 4552)

Said to be from Kourion (the “Kourion Treasure”)

The shallow bowl has in-curving sides, a thick flat rim that is partly damaged, and a rounded base. Very little of the original metal survives on the outside. It is set into a modern support. The well-preserved interior is engraved, without repoussé. The decoration consists of a rosette medallion and two other zones: the inner one is filled with a frieze of stylized lotus flowers and buds; the outer zone is filled with pairs of sphinxes and

griffins confronted on either side of a stylized lotus flower, hawks, winged snakes, hawk-headed genies of a very unusual type, a single sphinx holding an ankh, a large aquatic bird, a four-winged genie, plants, and trees. The sphinxes wear the Egyptian double crown. Below the wing of the large bird a finely engraved inscription of eleven signs in the Cypriot syllabary reads: “I am the bowl of Epi-orwos, son of Dies.”

The inscription was engraved in a specially reserved space at the time of manufacture. It has been suggested that the bowl had a ritual use (Markoe 1985, p. 73).

BIBLIOGRAPHY: Cesnola 1903a, pl. xxx.1; Gjerstad 1946, pp. 3, 13–14, pl. XIV; Masson 1961, pp. 44, 193, fig. 49, no. 177; Mitford 1963, pp. 29–30 n. 9; Mitford 1971, p. 16 n. 4; Masson 1980, pp. 225–31, fig. 1; von Bothmer 1984, pp. 20–21, no. 11; Markoe 1985, pp. 179–80, 262, no. cy11; Matthäus 1985, pp. 167, 175–76, pls. 38, 41, no. 437; Hermary 1986, pp. 186–87.



303

303. Bowl

End of the 6th century B.C.

Silver

H. 3.1 cm (1¼ in.); diam. 17.2 cm (6¾ in.)

74.51.4572 (Myres 4572)

The shallow bowl has a central boss and a flat, thick rim. It is surrounded by a gold band, probably soldered to the bowl, that covers and encircles the boss. It is decorated with a Cypro-Phoenician frieze of alternating lotus flowers and palmettes in repoussé.

There is an identical, very fragmentary silver bowl in the Cesnola Collection (74.51.4573, not illustrated here); both may have been made in the same workshop.

BIBLIOGRAPHY: Matthäus 1985, p. 142, pls. 29, 30, no. 394.

304. Fragment of the rim of a bowl

Cypriot, 8th–early 5th century B.C.

Silver

L. 12.7 cm (5 in.)

74.51.4584 (Myres 4584)

The fragment may have belonged to a phiale (libation bowl) with a vertically ribbed body. The execu-



304

tion of the rim, decorated with relief rosettes, is noteworthy insofar as the floral motifs were worked on a silver strip that is not integral with the wall behind it but connected to it by silver wire attachments.

JRM

BIBLIOGRAPHY: Matthäus 1985, pp. 149–50.

305. Fragmentary bowl

ca. 710–675 B.C.

Silver

H. 4.7 cm (1⅞ in.); diam. 18.1 cm (7⅛ in.)

74.51.4556 (Myres 4556)

Said to be from Kourion (the “Kourion Treasure”)

The decoration is rendered in shallow repoussé, with the outlines of the figures and details engraved. The central medallion is filled with the representation of an Egyptian king smiting a captive. Behind the king an attendant holds a fan; above, a falcon(?) flies. The poorly preserved inner register is decorated with a procession of horsemen, marching soldiers, and musicians. The outer register

depicts nine episodes of the king’s hunting expedition outside a walled city. This representation is very similar to one on a silver bowl from Praeneste, in Italy (Markoe 1985, p. 191, E2), which is intact; Markoe (1985, p. 67) quotes Güterbock’s description of that scene:

I, a prince leaves his town in a chariot; II, he dismounts and shoots a stag; III, he pursues the bleeding animal; IV, while his charioteer attends to the horses, the prince flays the stag; V, he makes offerings to a winged deity, while an ape snatches a bone from the sacrifice; VI, the ape attacks the prince, but the winged goddess lifts him up, chariot and all, and so saves him; VII, put down again, the prince, in turn, attacks the ape; VIII, he kills him, and, IX, returns to his city (Güterbock 1957, pp. 69–70).

This sequence of episodes has been characterized as a unique example of a fully developed con-



305

tinuous narrative in the Phoenician corpus. Some scholars accept that the story represented “is not merely the product of a Phoenician artist’s vivid imagination, but does, in fact, describe a lost fable or epic” (Markoe 1985, pp. 67–68), because the story is represented in two almost identical copies (Kourion and Praeneste) and in both versions the element of divine intervention is a decisive event in the narrative.

Hermay has recently proposed a very satisfactory interpretation of this scene, taking into account the few representations of this story and the absence of continuous mythological depictions—either of a king, Melqart, or Baal—in Phoenician or Near Eastern art

(Hermay 1992, pp. 130–36). Hermay neither denies the Phoenician aspect of the representation nor claims that an argument can be based on a lost tale or epic poem, for example, one from Ugarit. He suggests that the Praeneste bowl should be interpreted in terms of Greek mythology, specifically, the Homeric epics, which by about 700 B.C. were well known on Cyprus, where they were recited in the courts of the main cities. If the hunter is identified as Herakles, then the scenes may be read as allusions to the exploits of the Greek hero, such as the combat of Herakles against the centaurs and the giants. If this bowl was decorated by a Phoenician for a royal client, he adapted

the Greek myth into the artistic language in which he was working (Markoe 1985, p. 71).

BIBLIOGRAPHY: Gjerstad 1946, pp. 3, 10–11, pl. VIII; Hermay 1985, p. 677; Markoe 1985, pp. 177, 254, no. cy7; Matthäus 1985, pp. 165, 173–74, pls. 36, 38, no. 430; Hermay 1986, p. 185.

306. Cypro-Phoenician bowl
ca. 850–750 B.C.

Bronze

H. 4 cm (1 $\frac{5}{8}$ in.); diam. 13.3 cm (5 $\frac{1}{4}$ in.)

74.51.5700 (Myres 4561)

Said to be from a tomb at Idalion

The small bowl has a shallow, conical body. The outer register contains decoration consisting of a procession of female votaries approaching an enthroned goddess. In front of the goddess is a tripod holding a bowl full of round objects that may be fruit. A priestess faces the goddess and stands between the tripod and a table with two jugs. She holds what may be a ladle in her left hand and a fan(?) in her right. Six female dancers, in three pairs, approach the table from the left. They hold hands, and in the background between each pair is a lotus capital. Behind the goddess, approaching her from the right, are three female musicians who hold or play a double flute, a lyre, and a tambourine. All the figures wear long gowns, and their hair hangs down on their shoulders. Each appears to wear a beaded tiara around the top of her head.

The bowl is said to have been found in a tomb at Idalion that also yielded Cypro-Archaic I pottery (Markoe 1985, p. 172 n. 13). It be-



306

longs to a small group that constitutes the earliest in the series of decorated metal bowls usually referred to as Cypro-Phoenician. They are of bronze and have an angular profile and a central conical omphalos (cf. Markoe 1985, nos. cy3, G1, U6). In recent years a fourth such bowl was found in a tomb at Lefkandi and seemed to confirm the date, about 900 B.C., proposed for the whole group (Popham 1995, p. 106), though this date is earlier than that advocated by Markoe (1985, p. 156) for the other bowls of the group (ca. 850–750 B.C.). Markoe's date seems sounder, judging mainly by the decoration, which is homogeneous in style, with female dancers and musicians all moving toward a goddess

seated in front of an altar; food and drink offerings are brought to her.

BIBLIOGRAPHY: Cesnola 1877, pp. 77–79; Cesnola 1903a, pl. xxxiii.2; Richter 1915, pp. 201–2, fig. 535, no. 535; Gjerstad 1946, pp. 4–5, pl. 1, figs. 1a, 2b; Markoe 1985, pp. 171–72, 246–47, no. cy3; Matthäus 1985, pp. 161, 170–71, 177, pls. 32, 33, no. 423; Hermay 1986, p. 187 n. 17.

307. Bowl fragment

ca. 710–675 B.C.

Silver

Diam. 17.5 cm (6 $\frac{7}{8}$ in.)

74.51.4557 (Myres 4557)

Said to have been found at Kourion (the “Kourion Treasure”)

More than half of the rim and the outer register of the decoration is preserved. Only small sections

of the middle and inner registers survive. The decoration is in repoussé with engraved outlines. In the central register, a pair of rampant griffins face each other on either side of a sacred tree. To the left is a kneeling archer, shooting a stag; in front of this stag is another, only partially preserved. The inner register preserves two papyrus flowers.

A table with offerings is the focal point of the outer register. A shallow bowl rests on top of the table and contains what may be fruit. Behind the table is a square screen that does not reach the ground. A king (on the right) and a queen (on the left) recline and face each other across the table. The queen wears an Egyptian wig, and in her left hand she holds what may be a hemispherical bowl shown in section. In his right hand the king holds a round object, possibly a fruit or a drinking cup; he wears an Egyptian crown. Behind the king is a double-flute player. Behind the queen are four female figures: the first three are a double-flute player, a lyre player who is singing, and a tambourine player; the fourth figure holds out two or three shallow bowls in her left hand and carries a jug in her right. A large amphora stands behind her. To its left is a table set with a small amphora flanked by jugs; two ladles hang from the table. To the left of the table is a group of three women, each bearing offerings in both hands: the first holds bowls shown in section; the second, two legs of a lamb or goat; the third, trussed geese. Behind them a bird faces to the right. Above the queen is an engraved

inscription of six signs from the Cypriot syllabary. Signs above the king are more difficult to read.

The two inscriptions above the queen and the king were engraved at the same time as the rest of the decoration (cf. cat. nos. 299, 302; Markoe 1985, p. 73; Hermay 1986, p. 194). It is certain that the inscription above the queen is a proper name with the prefix *Kypro-*, common in Cypriot onomastics. Mitford read the name as “ku-po-ro-ta-le-u,” a form of the name *Κυπροθάλης* (1971, pp. 11–14; Masson 1983, p. 412, no. 179). A new reading by Neumann suggests that the name is *Κυπρομέδουσα*, “she who reigns over Cyprus.” He reads the signs above the king as “[?]-[?]-le-se” and suggests that they form the word for king, “pa-si-le-se” (*βασιλῆς*).

The theme of the outer register is a royal banquet, similar to banquet scenes depicted on other bowls (see V. Karageorghis 1993c). Because the focal point of the symmetrical composition is a royal couple, not an enthroned divinity, the bowl was not a votive offering in a temple (cf. Markoe 1985, pp. 176–77 n. 19). It is said to have been found in a royal tomb at Kourion. Markoe suggested, on stylistic grounds, that it dates from the first quarter of the seventh century B.C. (1985, pp. 151, 153, 156).

Several of the images in the composition have parallels with known objects from the Cypro-Archaic period. The curved legs of the offering table are comparable to legs in ivory found at Salamis (V. Karageorghis 1973, pp. 36, 96, no. 249). Punctures on the table may represent decorative rivets, like

those on the wood of the ivory hearse from Salamis Royal Tomb 79 (V. Karageorghis 1973, p. 61). The second table resembles several clay models of the period (cf. V. Karageorghis 1996, pp. 80–81). One woman holds a jug similar to Phoenician pieces of the Cypro-Archaic I period (cf. Bikai 1987, pp. 353, 355, 356, pl. xiv). The amphora behind her recalls a form current during the Cypro-Archaic II period (cf. Gjerstad 1946, p. 8). Gjerstad thought the smaller vessels also resembled Cypro-Archaic I–II vase forms (1946, p. 8).

The artist was surely familiar with Egyptian art. Several bowls are shown in section to reveal their contents, a representational style with a long tradition in Egyptian art. The offerings are also comparable: grains or small fruits, lamb’s or goat’s legs, trussed geese. The

Cypriot engraver adapted the Egyptian motifs to his own taste; the musicians and offering bearers on this bowl embody the boisterous atmosphere of a banquet, not the static style of Egyptian art.

The griffins flanking a sacred tree in the central register are a well-known motif in Phoenician art, particularly in ivory carving (Markoe 1985, pp. 38, 87). Unlike the outer register, which depicts a specific scene at a given time, the middle register is decorative, with somewhat unrelated figures shown at different scales.

BIBLIOGRAPHY: Gjerstad 1946, pp. 3, 6–8, pl. 3, figs. 3b, 4a; Masson 1961, pp. 44, 194–95, fig. 51, no. 179; Mitford 1963, pp. 29, 30 n. 8; Mitford 1971, pp. 11–14; Masson 1983, p. 412, no. 179; Markoe 1985, pp. 175–77, 252–53, no. cy6;



Matthäus 1985, pp. 161–62, 172, pls. 32, 34, 35, no. 424; Hermary 1986, p. 185; V. Karageorghis 1999.

LUXURY UTENSILS

308. Scepter head

Late Cypro-Geometric I–
Early Cypro-Geometric II
(ca. 1050–ca. 850 B.C.)

Agate

L. 15.2 cm (6 in.)

74.51.3001 (Myres 3001)

Said to be from the vaults at
Kourion (the “Kourion Treasure”)

The tubular socket has a globular knob with six sharp-edged lobes. The socket contains the remains of a shaft of iron.

This type of scepter head is particularly known from large examples that have been found in tombs. The semiprecious stone material indicates an early date in the Iron Age (Kourou 1994, p. 212). The significance of mace heads or scepter heads is discussed in the entry for catalogue number 269.

BIBLIOGRAPHY: Cesnola 1903a, pl. VI.1; Casson 1937, pp. 64–66; Gjerstad 1948, p. 180, fig. 40.12; Bossert 1951, p. 20, fig. 287, no. 287; Kourou 1994, pp. 211–12, 217, fig. 2.1.



308

309. Alabastron

Phoenician or Assyrian, Archaic,
late 8th–6th century B.C.

Glass

H. 17.9 cm (7 in.); diam. 6.7 cm
(2 $\frac{5}{8}$ in.)

74.51.312 (Myres 5065)

Naturally colored cast glass vessels started to be produced in the eighth century B.C. The technique was probably developed by Phoenician

craftsmen who progressed from casting inlays, while their skill in carving semiprecious stone was also transferred to the working and decorating of glass. Many of the surviving pieces, however, have Assyrian associations, and so it seems likely that the Phoenicians were either exporting their wares to Assyria or working directly for Assyrian patrons, perhaps



309

even in the royal palace itself. For a general discussion and references, see Grose 1989, pp. 75–76. CL

BIBLIOGRAPHY: Oppenheim et al. 1970, p. 227, no. 52, fig. 47.

310. Alabastron

Sixth century B.C.

Yellowish Egyptian alabaster

H. 25.7 cm (10 $\frac{1}{8}$ in.)

74.51.5124 (Myres 1609)

One gray-to-black vein appears in the stone below the handles.

Such vessels in silver are known in the Greek world from the sixth century B.C. (von Bothmer 1984, pp. 35–36). Catalogue number 309 is a rare example in glass.

311. Mirror support

Greek, ca. 540–530 B.C.

Bronze

H. 21.9 cm (8 $\frac{5}{8}$ in.)

74.51.5680 (Myres 5013)

The support is in the form of a woman who stands on a frog that,



310

in turn, sits on a folding stool. The figure wears a netlike snood over her hair, a necklace with a pendant, and a band across her chest from which hang amulets and a ring. She holds cymbals in her hands. The remains of paws on her arms and the terminal on her head belonged to the combination of zoomorphic and foliate elements that originally held the mirror disk. The complex and rather exotic combination of iconographical elements finds parallels on a small group of contemporaneous mirrors. The figures are commonly interpreted as women in the service of a goddess, such as Aphrodite. The work probably comes from a Laconian workshop. JRM

BIBLIOGRAPHY: Congdon 1981, pp. 132–33.



311



312

JEWELRY

312. Fibula

Cypriot, probably Geometric
(ca. 1050–ca. 750 B.C.)

Gold

L. 4.8 cm (1⁷/₈ in.)

74.51.3198 (Myres 3198)

The bow-shaped fibula appears in the Greek world about 1100 B.C. and is distributed over a wide area into the Archaic period.

JRM

BIBLIOGRAPHY: Gjerstad 1948,
p. 221.

313. Fibula

Cypriot, 8th–7th century B.C.

Silver

L. 9.4 cm (3³/₄ in.)

74.51.3209 (Myres 3209)

This type of fibula—characterized by its roughly triangular form and knob at the apex—is a Cypriot variant of a type well established in the eastern Mediterranean. The present example preserves traces of gilding.

JRM

BIBLIOGRAPHY: Birmingham 1963,
pp. 100–103.



313

314. Two multiple rings

Cypriot, ca. 1050–850 B.C.

Gold

Diam. 2 cm (3/4 in.) (74.51.4131),

1.9 cm (3/4 in.) (74.51.4132)

74.51.4131, .4132 (Myres 4131, 4132)

Simple gold rings with a concave interior and convex exterior that are joined in multiples of two, three, or more seem to have been most prevalent during the Geometric period. A terracotta fragment (74.51.1461, not illustrated here) shows three fingers of a right hand displaying multiple gold rings of this kind. The rings are the most specific evidence for dating the terracotta, which is probably from the seventh or sixth century B.C.

JRM

BIBLIOGRAPHY: Gjerstad 1948,
p. 221.



314

**315. Two earrings**

Cypriot, 6th–5th century B.C.

Gold and carnelian

L. 7 cm (2¾ in.) (74.51.3235),

7.2 cm (2⅞ in.) (74.51.3237)

74.51.3235, .3237 (Myres 3235, 3237)

These earrings consist of the basic leech form to which a pendant with a lotus flower and three buds has been attached. The leech earring originated in the Late Bronze Age and enjoyed a long history. The orientalizing ornament indicates a date in the Archaic period.

JRM

BIBLIOGRAPHY: Gjerstad 1948, p. 221.

316. Pair of pendants

Cypro-Phoenician,

7th–6th century B.C.

Gold

H. 3.8 cm (1½ in.)

74.51.3179, .3180 (Myres 3179, 3180)

These works represent one of the most characteristic types of Phoe-

nician jewelry. While their appearance may suggest that they were used as earrings, there is considerable evidence that they also served as pendants on necklaces. Their extensive distribution, from North Africa to Sicily and the Near East, allows for use in different ways. The iconography has not been explained. Hypotheses have ranged from a measure of grain to a model sanctuary. In Cyprus, these pendants date from the seventh to the sixth century B.C.; elsewhere, they are attested into the fifth century B.C.

JRM

BIBLIOGRAPHY: Quillard 1979, pp. 50–54.

317. Pair of pendants

Cypriot, 7th–6th century B.C.

Gold

Diam. 3.5 cm (1⅜ in.)

74.51.3383, .3384 (Myres 3383, 3384)

Executed in a combination of filigree work and granulation, the

decoration consists of lotus buds and flowers within a beaded border. The attachment at the top indicates an earlier rather than later date. Useful comparisons are offered by the Phoenician pendant disks, for example, from Trayamar, Spain (Gehrig and Niemeyer 1990, no. 185), and Carthage (Moscatti 1988, p. 376); these works date from the second half of the seventh century B.C. to the sixth century B.C. The more organic treatment of a floral motif suggests a Greek admixture to the Phoenician type.

JRM

BIBLIOGRAPHY: Quillard 1979, pp. 66–80.



318. ENGRAVING



319. ENGRAVING

318. Scarab ring
Cypro-Phoenician,
8th–7th century B.C.
Green plasma and gold
Diam. 2.4 cm (1 in.)
74.51.4139 (Myres 4139)

The long-lived connections between the Levant and Egypt manifest themselves in the pervasiveness of Egyptian iconography, particularly in Phoenician seals. The scarab was of Egyptian origin. The representation here consists of two sphinxes flanking a tree. Since Phoenician settlement of Cyprus had occurred by the mid-ninth century B.C., such a ring could have been made on the island as well as been imported by Phoenician traders.

JRM

319. Scaraboid ring
Cypro-Phoenician, 6th century B.C.
Chalcedony and gold
Diam. 3 cm (1½ in.)
74.51.4149 (Myres 4149)

Under a winged sun disk, a hawk-headed deity and a worshipper flank a cartouche; behind each of them is an ankh. The gold setting is original to the ring and the claw mounts are typically Cypriot. This is a particularly fine example of a kind of object that found favor throughout the Mediterranean basin.

JRM

320. Pendant ring
Cypro-Phoenician,
6th–early 5th century B.C.
Gold and lapis lazuli
W. 3.7 cm (1½ in.)
74.51.4165 (Myres 4165)

This work represents a very common and characteristic type of Archaic ring that may contain either a carved gem or an inlay of glass or semiprecious stone. Here, the lapis has broken and been repaired with gold strips.

JRM

BIBLIOGRAPHY: Quillard 1987, p. 120.



318



319



320



321



322



323



324



325



326



327



328



329



321. Scaraboid ring

Cypro-Phoenician,

6th–5th century B.C.

Gold and sard

Diam. 2.5 cm (1 in.)

74.51.4142 (Myres 4142)

The ring is a characteristic Phoenician type that is well represented on Cyprus. JRM

BIBLIOGRAPHY: Quillard 1987, p. 169.

322. Scaraboid ring

Cypro-Phoenician,

6th–5th century B.C.

Gold and sard

Diam. 2.4 cm (1 in.)

74.51.4155 (Myres 4155)

The thin, pointed extensions projecting from the gold fittings that hold the swivel ring are characteristically Cypriot. JRM

BIBLIOGRAPHY: Quillard 1987, p. 169.

323. Ring

Cypro-Phoenician,

6th–5th century B.C.

Gold and carnelian

Diam. 2.4 cm (1 in.)

74.51.4212 (Myres 4212)

The side of the setting is embellished with delicate filigree work. JRM

BIBLIOGRAPHY: Quillard 1987, p. 169.

324 Scarab ring

Cypro-Phoenician,

6th–5th century B.C.

Gold and agate

Diam. 2.5 cm (1 in.)

74.51.4202 (Myres 4202)

The scarab is not engraved. JRM

BIBLIOGRAPHY: Quillard 1987, p. 169.

325. Pendant

Cypriot, probably

6th–5th century B.C.

Chlorite

Diam. 3.2 cm (1¼ in.)

74.51.3161 (Myres 3161)

Depictions of blacks begin to occur with some frequency in the sixth century B.C. Pendants such as this one are rare, but the articulation of the face has some parallels, notably on a series of molds in the Ashmolean Museum, Oxford (Vercoutter et al. 1976, p. 140). JRM

BIBLIOGRAPHY: Raeck 1981, p. 210 n. 911.

Vases of variegated glass were produced in places other than Phoenicia. But it was the Phoenicians who were originally responsible for a type of pendant or mask made with the sand-core technique. These objects, produced from the sixth through the second century B.C., are widespread. They have been found throughout the Mediterranean and in Anatolia, the Balkans, transalpine Europe, and the Punic west. They represent human faces—bearded or beardless—and animals. More than sixty come from Cyprus (Seefried 1982, p. 87; see also Stern and Schlick-Nolte 1994, nos. 30–34).

The usual colors are blue and yellow. They were made to be worn and have been found in tombs, their significance no doubt being apotropaic.

326. Head pendant

Phoenician or Carthaginian,

Classical, 1st half of the

5th century B.C.

Gold and glass

H. 2.7 cm (1⅛ in.); diam. (of wire hoop): 2.6 cm (1 in.)

74.51.4031 (Myres 4031)

The head is thought to represent a bearded demon. Many examples of this type have been found on Cyprus; their presence may be associated with increased Phoenician influence after the Persian occupation of the island. For other demonic-mask pendants, see Tatton-Brown 1981, pp. 144–46 (type A.I.c), and Seefried 1982, pp. 74–84 (type A).

CL

327. Head pendant

Phoenician or Carthaginian,
Archaic, late 7th–5th century B.C.
Glass

H. 3.5 cm (1 $\frac{3}{8}$ in.)

74.51.4038 (Myres 4038)

The origins of such rod-formed pendants remain uncertain since a production center has not yet been identified. Many examples are known, however, both from the eastern Mediterranean and from Carthage and other sites in the Punic west. Those shaped as human heads, demonic masks, and ram's heads were very popular as amulets to ward off evil. For similar head pendants, see Tatton-Brown 1981, pp. 147–49 (type A.II.a), and Seefried 1982, pp. 89–94 (type B II).

CL

328. Head pendant

Carthaginian or eastern
Mediterranean, Hellenistic,
3rd–1st century B.C.

Gold and glass

H. 2.5 cm (1 in.)

74.51.4029 (Myres 4029)

Said to be from a tomb at Idalion

Glass pendants of this type, depicting a woman's head, are mainly found in Carthage, Cyprus, and western Asia Minor and are usually described as necklace ornaments. Here, however, the pendant is attached to a simple gold hoop earring. For other female-head pendants, see Tatton-Brown 1981, pp. 151–52 (type A.II.h), and Seefried 1982, pp. 120–31 (type D II).

CL

329. Pair of reels

Eastern Greek, 6th century B.C.

Silver

Diam. 2.2 cm ($\frac{7}{8}$ in.)

74.51.3589, .3590 (Myres 3589, 3590)

Cylindrical reels of various sizes in silver, gold, and electrum are characteristic of eastern Greece and adjoining regions, notably Lydia. Some of these objects contain pellets so that they rattle when moved. While they have been variously identified as earspools, sistra, and rattles, there is no certainty about their function.

JRM

BIBLIOGRAPHY: Özgen et al. 1996, p. 168.



III.

THE CYPRO- CLASSICAL PERIOD

[CA. 480 – CA. 310 B.C.]

During the Late Cypro-Archaic and Classical periods Cyprus was involved in the conflict between the Greeks and the Persians. The island was occupied by the Persians in about 525 B.C., and for two centuries the Cypriots fought for their independence, often assisted by the Greek army. The Persians, however, exploited the discord among the various independent Cypriot kings. By adopting the principle of divide and conquer, they maintained a firm grip on the island until 333 B.C., when Alexander the Great liberated Cyprus. The Phoenicians, who always sided with those in power, had the Persian kings as allies and thus gained strong economic and political influence in various parts of Cyprus. Three of the island's kingdoms—Salamis, Kition, and Lapithos—had Phoenician kings at times during the fifth century B.C. Amathus was a Phoenician stronghold, and Idalion and Tamassos were under the Phoenician ruler of Kition by the end of the fifth century B.C.

The Phoenicians introduced their own gods and goddesses to Cyprus. Apart from the goddess Astarte, who was assimilated with Aphrodite, the Great Goddess of Cyprus, and was worshipped in monumental temples at Kition, Paphos, Amathus, Golgoi, and elsewhere, other Phoenician gods appear in the Cypriot pantheon. They correspond to Greek gods, for instance, Herakles=Melqart (who was worshipped on Cyprus as a god),

Athena=Anat, and Apollo=Reshef, who were worshipped in temples in urban centers as well as in rural sanctuaries.

The art of the sixth century B.C. is dominated by sculpture, in both limestone and terracotta. Sculptures are found in temples and sanctuaries, several of which Cesnola excavated, notably at Golgoi, where he found some of the fine works illustrated here. By the sixth century B.C., the influence of Archaic Greek sculpture becomes apparent, but from the period when Cyprus was under Egyptian domination, beginning in the second quarter of the sixth century B.C., influence from Assyrian and Egyptian sculpture is also conspicuous. Egyptian influence may have started earlier, however, as a result of Phoenician activities: the Phoenicians traded in works of art throughout the Mediterranean.

The long wars for freedom and the presence of the Greek army on the island (in the joint effort to oust the Persians) aroused the Greek identity of the Cypriots. This is manifested particularly in the adoption of Greek styles in art, especially in sculpture. Greek sculptors were probably working on Cyprus, and thus a small number of Greek marble works, mainly funerary stelai, have

Opposite: Detail, cat. no. 331

come to light on the island, dating from the very end of the Cypro-Archaic II and the Classical periods. Large quantities of Greek pottery—Attic and eastern Greek—have been found, mainly in tombs at Marion, Amathus, and Salamis, and a few elsewhere on Cyprus.

As early as 530 B.C., the independent Cypriot kingdoms began to mint their own coinage. The repertoire of motifs on these coins was largely inspired by Greek gods

and heroes. The end of the Cypro-Archaic II period also witnessed the production of an important series of stamp seals and engraved finger rings that reflect the influence of Greek art. In ceramics, a marked decline started about 500 B.C.; the Cypriot potters could not compete with imported Greek wares. Cypriot art in general declined once native artists started to imitate Greek works.



331. DETAIL

STONE SCULPTURE

Sculpture flourished during the Archaic and early Classical periods but declined gradually in the fourth century B.C. The Archaic Greek style of art prevalent in Ionia exercised considerable influence on Cypriot sculpture, and during the sixth century B.C., political developments favored the position of Greek culture on the island. By the end of the Archaic period, the effect of Greek sculptural styles on Cypriot art is undeniable. This change is obvious when one looks at the monumental stone works that adorned the great sanctuaries of Cyprus, where Greek gods, with some Cypriot adaptations, were worshipped.

Although the religious iconography of Cyprus was often based on Greek models, several elements reflect native tastes and idiosyncrasies. From the seventh to the fourth century B.C. Cyprus was under foreign domination. Foreign rule, in addition to the active presence of Phoenicians on the island, considerably influenced artistic development. Among the Cypriot gods that are alien to Greek religion are the Cypriot Herakles, Zeus Ammon, Bes, an oriental Astarte,

and other deities that the Phoenicians introduced.

Many of the sculptural works of Cyprus are three-dimensional and freestanding, but Cypriot artists were also fond of carving in relief. The Cesnola Collection possesses some unique examples that betray both Greek and oriental stylistic tendencies. Relief sculptures of particular interest are found on the sarcophagi from Amathus and Golgoi (cat. nos. 330, 331). There is also a series of important dedications, made to hang on the walls of sanctuaries, that date from the fifth, fourth, and third centuries B.C. (e.g., cat. no. 352). These reliefs depict narrative scenes with several figures. Although their sculptural and artistic merit is often limited, they are interesting as expressions of folk art and popular religion. They often include dedicatory inscriptions.

330. **Sarcophagus**

ca. 475 B.C.

Limestone

L. 228.8 cm (90 $\frac{1}{8}$ in.); H. 147.3 cm (58 in.); W. 109.5 cm (43 $\frac{1}{8}$ in.)

74.51.2453 (Myres 1365)

Said to be from Amathus

The Amathus sarcophagus is a unique funerary sculpture; its monumentality is not matched by anything else found on Cyprus. Undoubtedly it was meant to hold the remains of an important person, possibly a king of the city. The exceptionally high relief and its polychrome decoration give this work a particular place in the repertoire of Cypriot sculpture of the fifth century B.C. Much additional polychromy came to light during conservation at the Metropolitan Museum in 1999. Undecorated sarcophagi in wood must have existed. Other examples in stone are known from places such as Amathus and Tamassos (Hermary 1987, p. 69). Similar sarcophagi have also been found in Greece (cf. Tatton-Brown 1981a, p. 82).

The chariot scenes on the two long sides do not have a warlike character. Instead, they show a procession, probably from the life of the deceased (views 1, 3). The dress and general appearance of the human figures give the iconography a strong Cypriot character. The chariots are similar to models in limestone (see cat. no. 353). Some details, such as the parasol, may derive from oriental or eastern Greek representations. The rich decoration of the horses and the chariot poles had a long tradition on Cyprus. These features imitate Assyrian prototypes. Graeco-Persian reliefs



330. VIEW 1



330. VIEW 2

have been suggested as the prototypes for the Amathus chariot processions (Tatton-Brown 1981a, pp. 79–81).

One short side had four figures of Bes, now damaged or missing (view 2). The Egyptian god Bes was popular at Amathus. His favor was enhanced by the presence of Phoenicians in that city. His *floruit* is the Cypro-Archaic period, but colossal statues of the god also appear into Roman times. The horns on the god and his placement on one of the short sides of this sarcophagus reveal the influence of Archaic Greek representations of the Gorgon Medusa (Tatton-Brown 1981a, p. 77). The function of Bes on this sarcophagus is no doubt apotropaic.

The other short side of the sarcophagus shows four Astarte figures standing side by side (view 4).



330. VIEW 3

They are nude, except for richly decorated necklaces, and hold their breasts. This type is well attested in the coroplastic art of Cyprus from the sixth century B.C., especially among figurines found in tombs at Amathus. Astarte's temple, located on top of the acropolis of Amathus, was one of the most important sanctuaries on Cyprus. Her function on the sarcophagus may also be apotropaic, a feature that relates her to the figures of Bes on the other side (cf. Tatton-Brown 1981a, p. 79).

Greek influence is evident in the conception of the lid. The sphinxes, who face each other on either side of a palmette, are of Greek inspiration. They were fashionable in Cypriot sculpture of the Late Archaic period. Most of the architectural moldings and the motifs that frame the four panels of the sarcophagus



330. VIEW 4

are of eastern Greek origin. The motifs include stacked palmettes on the side with the Astarte figures and ivy leaves around the panel featuring Bes. Other floral motifs, such as the tree of life on the long sides of the sarcophagus and the frieze of lotus flowers and buds, had a long tradition in Cypriot vase painting and other arts of the Cypro-Archaic I and later periods.

The mix of Greek, Persian, Egyptian, and Cypriot stylistic elements in the decoration of the Amathus sarcophagus is characteristic of Cyprus during the fifth century B.C. Tatton-Brown emphasizes that this sarcophagus may have been carved during a period of political unrest that culminated in revolts against the Persians. During these revolts, the king of Amathus sided with the Persians (Tatton-Brown 1981a, p. 83).

The Amathus sarcophagus has been dated to about 460–450 B.C. (Tatton-Brown 1981a, p. 83). Hermary suggests, however, that it is

slightly earlier (cf. Hermary 1981, p. 69), from about 475 B.C.

BIBLIOGRAPHY: Cesnola 1877, pp. 259–68, pls. XIV, XV; Cesnola 1885, pl. CXLIX.1184, 1185, CL.1186, 1187; Wilson 1975, pp. 96–97, pl. XVII.a, no. 15; J. Karageorghis 1977, pp. 208–9, pl. 33.b; Tatton-Brown 1981a; Hermary 1985, pp. 698–99; Tinh 1986, p. 105, no. 96; Crouwel and Tatton-Brown 1988, pp. 79, 81, 83–84, pl. xxiv.5.

331. Sarcophagus

2nd quarter of the 5th century B.C.
Limestone

L. 202 cm (79½ in.); H. (with cover): 96.5 cm (38 in.); H. (of legs): 12.7 cm (5 in.); H. (of cover): 34.3 cm (13½ in.); L. (of cover): 207 cm (81½ in.)

74.51.2451 (Myres 1364)

Said to be from the necropolis at Golgoi

The Golgoi sarcophagus is an exquisite example of Cypriot sculp-

ture from the fifth century B.C. Like the sarcophagus from Amathus (cat. no. 330), it echoes the prevailing cultural atmosphere during this period. The iconography was inspired by Greek art, especially vase painting. It also evokes the so-called Graeco-Persian reliefs that may have been carved by Greek sculptors working for Eastern masters (Tatton-Brown 1984, p. 169).

The lower border of the lid and the upper ridge of the coffin are pierced on the sides. The hole through the lid is set at an oblique angle, and that through the coffin is vertical. These holes allowed the coffin to be sealed with metallic wire or rods of some kind. One end (view 1) depicts the story of Perseus and the Gorgon Medusa, who gives birth to Chrysaor and Pegasus (here, without wings) after having been decapitated by Perseus. Perseus is dressed as a hunter and walks to the right with his dog. Medusa has long curved wings and wears a



331. VIEW 1



331. VIEW 2



331. VIEW 3



331. VIEW 4

chiton. The other short end (view 2) shows the deceased in a four-horse chariot with a driver. He rides away from the hunting scene on one of the long sides (view 4). In that scene Greek warriors in Corinthian helmets fight in pairs against a boar and a bull. An older archer stands apart at the left. A banquet scene

is depicted on the principal long side (view 3).

The guardian lions on the lid are purely Cypriot in character. Perseus also is peculiar in his dress and guise as a hunter. The chariot scene may be compared with the processional chariot group on the Amathus sarcophagus (cf. Tatton-

Brown 1984, p. 170 n. 9). The hunting and banquet scenes, by contrast, have close parallels in Greek art, and they may represent events from the life of the deceased. This sarcophagus has been dated to the second quarter of the fifth century B.C. (Tatton-Brown 1984, p. 169). Unlike the Amathus sarcophagus, it is



332

carved in very low, flat relief, recalling drawing rather than sculpture (cf. cat. no. 192).

BIBLIOGRAPHY: Cesnola 1877, pl. x; Colonna-Ceccaldi 1882, pl. vi; Cesnola 1885, pl. LXXIV.476–79; Richter 1950, pp. 67, 377, fig. 111; Bossert 1951, p. 5, fig. 53, no. 53; Masson 1971b, p. 316, fig. 5; Tatton-Brown 1984, pp. 169–70, pl. xxxii; V. Karageorghis 1998a, pp. 98–101, figs. 57a–c.

The two reliefs below have been attributed to the same votive footstool (Myres 1914, p. 308; Tatton-Brown 1984, pp. 171–72). Because of the difference in size, however, they could not possibly have belonged to the same piece. Instead, they may belong to two separate footstools made by the same sculptor. Their style is the same: a central theme with animals, flanked by large rosettes. The chimera (see cat. no. 332) has many parallels in Greek art, as does the motif of a lion fighting a bull (see cat. no. 333), which was traditional in the Levant and on Cyprus. Noteworthy Cypriot examples appear on bronze blinkers from Royal Tomb 79 at

Salamis, from about 700 B.C. (V. Karageorghis 1973, pp. 81, 84, pls. LXXXV–LXXXVIII). Both of these reliefs date from the first half of the fifth century B.C. (Tatton-Brown 1984, p. 172).

These works are too wide to have functioned as footstools for a throne. Instead, they may have served in front of a sarcophagus. Similar footstools, undecorated, have been found next to a large stone sarcophagus in one of the royal tombs of Tamassos (Christou 1996, pl. XLIII).

332. Votive footstool

1st half of the 5th century B.C.

Limestone

H. 20 cm (7⁷/₈ in.); L. 72.3 cm (28¹/₂ in.); W. 28.7 cm (11¹/₄ in.)

74.51.2320 (Myres 1858)

Said to be from the ruins of Golgoi

The legs on the short side are rendered in relief; the principal face is decorated with a chimera, also in relief. At either end is a rosette surrounded by a stalk that terminates in a lotus flower. The smooth upper surface is engraved with a checkered pattern; within this pat-

tern is an inscription of eleven lines. Each line contains six signs, one in each rectangle. This inscription may be Eteocypriot, in the language of the original population of Cyprus, before the arrival of Greek and Phoenician settlers. Several interpretations of this inscription have been suggested (Masson 1961, pp. 297–98). The disposition of the signs is peculiar, leading Masson to classify it as one of the most bizarre inscriptions from Golgoi (1961, p. 298).

BIBLIOGRAPHY: Cesnola 1877, p. 159; Cesnola 1885, pl. LXXXV.560; Cesnola 1903a, pl. CXXXIV.2; Masson 1961, pp. 297–98, pl. 48.2, no. 298; Masson 1971b, pp. 311, 316; Tatton-Brown 1984, pp. 171–72, pl. xxxiii.4; Jacquemin 1986, p. 254, pl. 206, no. 94.



333



334

333. Votive footstool

1st half of the 5th century B.C.

Limestone

H. 19.7 cm (7¾ in.); L. 58.3 cm (23 in.); preserved W. 23 cm (9 in.)

74.51.2678 (Myres 1373)

Said to be from the ruins of Golgoi

The front, decorated in low relief, depicts a lion attacking a bull. A spray of lotus flowers arches over each rosette.

BIBLIOGRAPHY: Cesnola 1877, p. 159; Cesnola 1885, pl. cxxii.906; Masson 1971b, pp. 311, 316; Tatton-Brown 1984, pp. 171–72, pl. xxxiii.6.

334. Relief from the principal face of a sarcophagus

Mid-5th century B.C.

Limestone

H. 45.7 cm (18 in.); L. 175.3 cm (69 in.); thickness 7.5 cm (3 in.)

74.51.2491 (Myres 1372)

The style of the relief on this work, especially the rendering of the loop handles and the wreaths, betrays the influence of wood carving. Funerary architecture in stone often imitated wooden constructions. For example, wooden details can be seen in the construction of the roof, the lock, and the relief decoration inside one of the large

royal tombs at Tamassos (Christou 1996, pls. xlii–xliv; Buccholz 1974, fig. 49). There is no independent evidence for the dating of this fragment, but the mid-fifth century B.C. is appropriate, based on the style of carving, which recalls that of the two votive footstools (cat. nos. 332, 333).

BIBLIOGRAPHY: Doell 1873, p. 58, pl. xii.10, no. 835; Cesnola 1877, p. 54.

Cypriot sculptors often imitated Greek statuary, particularly the kouros, represented here by a group of carefully rendered limestone heads of beardless youths that date from the very beginning of the fifth century B.C. (cat. nos. 335, 337, and 338; cf. Hermary 1989, p. 135, nos. 262, 263). From the second quarter of the fifth century B.C. is a group of sculptures from places such as Golgoi and Pyla. Known as Sub-Archaic Cypro-Greek, they have beards with curls and undulating tresses (see cat. nos. 336, 340; cf. Pryce 1931, pp. 61–62, nos. C154–56; for a general account of the style of these sculptures, see Gjerstad 1948, p. 120; Vermeule 1976, p. 21, no. 4, fig. 1–8). The stiffly folded drapery of catalogue number 339 places it last in this series, from the third quarter of the fifth century B.C.



335



335. Beardless male votary wearing a wreath

Beginning of the 5th century B.C.

Limestone

H. 111.4 cm (43⁷/₈ in.)

74.51.2457 (Myres 1359)

Said to be from the temple at Golgoi

The back is partly carved; there is a tenon behind the right leg and a mortise near the left knee. It is uncertain whether the head belongs to the body.

BIBLIOGRAPHY: Doell 1873, p. 27, pl. iv.8, no. 97; Cesnola 1885, pl. LXIX.454.

336. Bearded male votary wearing a wreath

2nd quarter of the 5th century B.C.

Limestone

H. 164.5 cm (64³/₄ in.)

74.51.2461 (Myres 1407)

Said to be from the temple at Golgoi

The figure wears a wreath of oak leaves and narcissus. In the right hand he holds a spool-like object often interpreted as a yo-yo, and in the left a dove (held by the wings). The feet are modern.

BIBLIOGRAPHY: Doell 1873, pp. 24–25, pl. iv.9, no. 80; Cesnola 1877, pp. 149–50; Colonna-Ceccaldi 1882, pl. iv.3; Cesnola 1885, pl. LXVIII.453; Senff 1993, p. 36 n. 294.



337



338

337. Beardless male head wearing a wreath

Beginning of the 5th century B.C.

Limestone

H. 17.1 cm (6¾ in.)

74.51.2632 (Myres 1303)

The wreath is fastened with a Herakles knot.

338. Beardless male head wearing a wreath

Beginning of the 5th century B.C.

Limestone

H. 19.5 cm (7⅞ in.)

74.51.2832 (Myres 1305)

Said to be from the temple at Golgoi

BIBLIOGRAPHY: Cesnola 1885, pl. LXXV.482.

339. Beardless male votary wearing a wreath

3rd quarter of the 5th century B.C.

Limestone

H. 81.9 cm (32¼ in.)

74.51.2482 (Myres 1308)

Said to be from the temple at Golgoi

The feet are missing. Over the tunic is what appears to be an outer tunic that falls to the waist. In his left hand he holds what may be a trumpet or an alabastron.

BIBLIOGRAPHY: Doell 1873, p. 30, pl. v.12, no. 114; Cesnola 1885, pl. CIII.677; Perrot and Chipiez 1885, pp. 135–36, fig. 88.



339



340

**340. Bearded male head wearing
a wreath**

2nd quarter of the 5th century B.C.
Limestone

H. 35.9 cm (14 $\frac{1}{8}$ in.)

74.51.2837 (Myres 1291)

Said to be from the temple at Golgoi

The figure wears a wreath with
oak leaves at the top and narcissus
below.

BIBLIOGRAPHY: Doell 1873, p. 46,
pl. IX.8, no. 346; Cesnola 1877, p. 153;
Cesnola 1885, pl. LXXXII.539.

341. Aphrodite and Eros

ca. 330–ca. 320 B.C.

Limestone

H. 126.4 cm (49¾ in.)

74.51.2464 (Myres 1405)

Said to be from the temple at Golgoi

The crown is decorated with anthemias and nude female figures in relief: on the left a figure holds something in her left hand against her chest; on the right a figure holds something in her right hand and extends her left arm to the side, toward what appears to be a large flower. The fragmentary winged Eros places his right hand on Aphrodite's left breast.

The battered condition of Aphrodite's face and of Eros is unfortunate, because this work is important as a Cypriot copy of a Late Classical Greek sculptural type and as a statue that preserves local sculptural traditions such as the crown and the veil (cf. Vermeule 1976, pp. 25–26, fig. 1–14; cf. Vessberg and Westholm 1956, p. 88, pl. IX.1).

BIBLIOGRAPHY: Cesnola 1877, p. 106; Cesnola 1885, pl. CVII.695; Vessberg and Westholm 1956, p. 88, pl. IX.1; Vermeule 1976, pp. 25–26, pl. 1.14; Sørensen 1981, pp. 169–77, pl. XXXII.5; Vermeule 1988, p. 139; Connelly 1991, p. 98, pl. xxa; V. Karageorghis 1998a, p. 206, fig. 154.



341

342. Female head with elaborate jewelry

Mid-5th century B.C.

Limestone

H. 29 cm (11⅜ in.)

74.51.2820 (Myres 1295)

Said to be from the temple at Golgoi

Female heads wearing elaborate earrings, ear caps, and a necklace

with many strings of beads were common from the end of the sixth to the beginning of the fifth century B.C. They wear not a crown but, occasionally (as here), a fillet that holds back the delicately rendered hair. The smiling expression on the face is in the Archaic Cypro-

Greek style (cf. Hermay 1989, p. 330, no. 650).

BIBLIOGRAPHY: Doell 1873, p. 46, pl. IX.5, no. 308; Cesnola 1877, p. 141; Cesnola 1885, pl. LXXXII.537; Richter 1949, p. 175, fig. 267.



342



343

343. Draped female figure

Late 6th or early 5th century B.C.

Limestone

H. 20.3 cm (8 in.); H. (with base):
25 cm (9⁷/₈ in.)

74.51.2558 (Myres 1262)

Said to be from the temple at Golgoi

The figure holds the disk and shaft of a mirror in her left hand. The folds of her himation are rendered as triangles, imitating the drapery of Greek korai. Under the flat, rectangular platform on which she stands are two human (female?) Egyptianizing heads looking outward. The platform once had a flat, vertical back that projected above the floor; it is now broken off. The lower part was sawed flat by Cesnola. Near the left corner a grooved,

cylindrical object appears below the floor, but it is broken off. Possibly it was a snake.

This statuette created considerable controversy in the 1880s and was used as an example of Cesnola's deliberate alteration of stone sculptures in his collection. Details of the piece, such as the left hand that holds both a mirror and a fold of the skirt, are peculiar. The drapery is richly folded, but in such a way that it raises doubts as to how much has been recarved in modern times. Since the figure stands on a square bracket that rests on the heads of two human figures, it may have formed part of another object, now broken away.

Myres called her a "lady of rank"

and identified her dress with an Assyrian type (1914, p. 197). Prior to the statuette's recarving, however, it may have looked much like a work now in the Musée du Louvre, Paris (Hermay 1989, p. 343, no. 682), that imitates the Greek kore type and dates from the end of the sixth or beginning of the fifth century B.C. The sculptor here also, no doubt, tried to imitate the drapery and the movement of Greek korai.

BIBLIOGRAPHY: Doell 1873, p. 15, pl. 1.2, no. 28; Cesnola 1877, p. 157; Colonna-Ceccaldi 1882, pl. XIII; Cesnola 1885, pl. LVII.365; Myres 1946b, p. 101; Bossert 1951, p. 5, fig. 58, no. 58; Harden 1962, p. 195, pl. 71.



344. Herakles holding a miniature lion in his left hand

Early 5th century B.C.

Limestone

H. 54 cm (21¼ in.)

74.51.2660 (Myres 1098)

Said to be from the temple at Golgoi

In the Classical period, King Evagoras of Salamis placed on his coinage images of Herakles as a Panhellenic hero. At the same time, the Phoenician kings assimilated him with their god Melqart, who was worshipped at Kition. Furthermore, Herakles was worshipped, together with Athena, in a sanctuary at Kakopetria (V. Karageorghis 1977a).

The Cypriot Herakles type, bearded or beardless, wearing a lion's skin and a short tunic and holding a miniature lion in his left hand, is represented here. The type may have been oriental in origin, but it was adopted and transformed by Cypriot sculptors at the end of the sixth and during the fifth century B.C. (Yon 1992, p. 150). The expression of the face suggests that it dates from the early fifth century B.C. (cf. Hermary 1989, p. 301, no. 600).

BIBLIOGRAPHY: Cesnola 1877, p. 250; Cesnola 1885, pl. LXXXVII.578; Perrot and Chipiez 1885, p. 175, fig. 113; Myres 1946c, p. 65; Hermary 1990, p. 194, no. 14.

**345. Four-sided altar decorated
with scenes in relief**

End of the 5th century B.C.

Limestone

H. 25.7 cm (10 $\frac{1}{8}$ in.)

74.51.2633 (Myres 1109)

Said to be from the temple at Golgoi

The back side is flat and undecorated. The top has a hollowed-out rectangular cavity. The base is decorated on three sides with relief.

On the front Herakles appears in the nude and advances to the right to attack the Nemean lion. Herakles holds a club in his raised right hand. The lion stands on the ground line of the base, whereas Herakles stands on an upper level. On the two sides of the altar appear representations of votaries. One is a draped female figure moving to the right and looking backward, toward the side with Herakles. She raises both of her hands up and forward. Above her, in another smaller register, is what appears to be a lion facing to the left. The votary on the other side is a draped human figure facing frontally with the right arm bent against the chest and the left arm placed downward. The carving of the figure is crude, and the head is heavily damaged. The miniature altar most likely dates from the end of the fifth century B.C. because of its shape and its depiction of Herakles fighting the Nemean lion (Hermay 1990, pp. 195–96, no. 25).

BIBLIOGRAPHY: Cesnola 1885, pl. xxvii.87; Myres 1946c, p. 65; Sophocleous 1985, pp. 40–41, pl. XLII.4; Hermay 1990, p. 195, no. 25; Senff 1993, p. 75 n. 643; V. Karageorghis 1998a, pp. 80–81, 83, fig. 36.



345

346. **Funerary stele with sphinxes**
Last quarter of the 5th century B.C.
Limestone

H. 88.2 cm (34¾ in.); W. 68.5 cm
(27 in.)

74.51.2499 (Myres 1413)

Said to be from the necropolis
at Golgoi

The influence of Greek sculpture is obvious. The sphinxes are completely different from the Cypriot type of the sixth century B.C. They are shown with palmettes, an egg-and-dart motif, and a knotted sash.

The lower part of the piece has been sawed off. The back of the piece is crudely carved; the breasts are covered with a painted scale pattern.

BIBLIOGRAPHY: Cesnola 1885, pl. CXXVI.920; Perrot and Chipiez 1885, pp. 221, 223, fig. 151; Myres 1946c, p. 68; Masson 1971b, p. 316; Tatton-Brown 1986, p. 443, pl. XLVII.6.

347. **Funerary stele with Cypriot capital**

5th century B.C.

Limestone

H. 137.1 cm (54 in.); max. W. 81.3 cm
(32 in.)

74.51.2493 (Myres 1418)

Said to be from the necropolis
at Golgoi

The work is a fine example of a Cypriot capital and was probably used as a tombstone (Tatton-Brown 1986, p. 445 n. 58). The type comes mainly from Idalion and Golgoi. It was already in use in the seventh century B.C. and continued into the fifth century B.C. (Hermay 1989, p. 470). This piece, combining the tree-of-life motif with two Greek-type sphinxes, is undoubtedly of the fifth century B.C. (Tatton-Brown 1986, p. 445).

The back side of the stele is flat; the lower part has been sawed off.

BIBLIOGRAPHY: Cesnola 1877, p. 117; Colonna-Ceccaldi 1882, p. 67; Cesnola 1885, pl. XCIX.671; Myres 1946c, p. 68; Harden 1962, pp. 194, 196, pl. 45; Masson 1971b, p. 316; Tatton-Brown 1986, p. 445; Masson 1989, fig. 2.



346





349. Funerary stele
2nd half of the 5th century B.C.
Limestone
H. 144.8 cm (57 in.);
max. W. 70.5 cm (27¾ in.)
74.51.2485 (Myres 1400)
Said to be from the necropolis
at Golgoi

The relief stele has a high plinth. A female figure leans her head against her right hand and holds fruit on her lap. The influence of Greek funerary sculpture is seen here. Women in similar postures of mourning appear in both limestone and mold-made terracotta, particularly in the region of Marion (cf. Caubet, Hermary, and Karageorghis 1992, pp. 155–56, no. 187). Several marble funerary stelai made in Greece have also been found at Marion.

BIBLIOGRAPHY: Cesnola 1885, pl. CXXVIII.922; Vermeule 1976, p. 61 n. 9.

348

348. Funerary relief
ca. 400 B.C.
Limestone
H. 124.4 cm (49 in.); max. W. 80 cm (31½ in.)
74.51.2484 (Myres 1401)
Said to be from the necropolis
at Golgoi

The figures in the upper register are wreathed with rosettes, and each holds a phiale, or libation bowl. The

male and female figures in the lower register are possibly holding hands. A bracelet encircles the woman's left wrist, and she probably held a fruit in her left hand. The entire surface of the piece is worn.

BIBLIOGRAPHY: Cesnola 1885, pl. CXXI.1053; Masson 1971b, p. 316, fig. 8; Dentzer 1982, p. 569, pl. 32, fig. 197, no. R16.





350

350. Funerary pediment

4th century B.C.

Limestone

L. 121.9 cm (48 in.); H. 34.3 cm
(13½ in.)

74-51.2317 (Myres 1857)

Said to be from a tomb in the
necropolis at Golgoi

Both ends are broken away.

A round tenon held an akroterion at the apex. There were also tenons on either end for akroteria, but only the one on the left is preserved. The piece is smooth at the back and increases in depth from top to base. At each extremity is a Master of the Animals or Bes(?) facing frontally. The figure on the right is cut through the middle. The background of the pediment was painted pink. There is an engraved inscription on the frame; red paint fills the lettering. It reads: "I am Aristokretes, my brothers set [this] down in memory of good deeds that I once did well." The top part of the frame probably ended in two antithetical scrolls, now broken.

The guardian lions are strictly stylized, with their heads turned

unconvincingly to face outward. The two mourning women, in the center, are rare in Cypriot funerary reliefs, as is the form, which imitates the pediment of a temple. Tatton-Brown considers the piece Hellenistic (1986, p. 449).

BIBLIOGRAPHY: Cesnola 1877, p. 439, no. 37, pl. 6.37; Cesnola 1885, pl. LXXXV.563; Cesnola 1903a, pl. CXXXVII.1–5; Masson 1961, pp. 282–83, pl. 44.1, no. 261; Masson 1971b, p. 316, fig. 6.



351

351. Banquet scene

Early 4th century B.C.

Limestone

H. 50.8 cm (20 in.); L. 57.2 cm
(22½ in.)

74.51.2843 (Myres 1382)

Said to be from the necropolis
at Golgoi

The piece once consisted of two reliefs, but of the lower one, only the scroll of a Cypriot capital survives. The bearded man wears a wreath, a long-sleeved chiton, and a himation. In his right hand he holds a phiale. He faces a woman who holds fruit and other objects on her lap.

This banquet scene is part of a funerary stele (Tatton-Brown 1986, p. 444; Dentzer 1982, p. 280, no. R14). Early in the fifth century B.C., well before the Greeks, Cypriots put scenes of banquets on grave stelai. The intent was to comfort the deceased, usually a male, with the presence of family members and to remind him of happy moments that might be repeated in the next life. In addition to the dead man's wife, two other figures are probably family members. The stele had an Ionic or an Aeolic Cypriot capital below the relief. It dates to the early fourth century B.C. (Tatton-Brown 1986, p. 444). Catalogue number 348, a funerary relief showing two well-defined panels with two reclining figures in each, is of a similar date, about 400 B.C.

BIBLIOGRAPHY: Cesnola 1885, pl. CXXI.902; Masson 1971b, p. 316; Dentzer 1982, pp. 280, 569, pl. 32, fig. 196, no. R14; Tatton-Brown 1986, p. 444.

352. Votive relief with a scene of worship and a banquet scene

4th century B.C.

Limestone

H. 31.8 cm (12½ in.); W. 50.5 cm
(19⅞ in.); thickness 0.5–2.5 cm
(¼–1 in.)

74.51.2338 (Myres 1870)

Said to be from the temple
at Golgoi

The slab is roughly rectangular, with two perforations for suspension in the middle at the top. One side is decorated in low relief. The figures are arranged in two registers: the upper register represents a scene of worship and the lower a scene of feasting and dancing.

The extreme right of the upper register is occupied by Apollo, represented as a seated, beardless young male figure, with a wreath around his head. He touches a lyre with his left hand and holds out a phiale in his right. In front of him is a high altar, perhaps made of

earth or stones. Seven worshippers advance toward him from the left, up a slope. They are probably a single family. The man leading the group may have held an offering, but his right hand is damaged. The young boy holds a jug in his right hand. Red paint defines details of Apollo's garments, the lyre, and the hair of the other figures. On the altar is a sign of the Cypriot syllabary.

The lower register has two groups of figures, banqueters to the right and dancers, three boys and two women or girls, to the left. The five banqueters, all youthful males, sit in a semicircle facing a flute player. At the feet of the flute player is a large, semiglobular jar with horizontal handles containing a red-painted amphora. The jar may be a psykter, an apparatus for cooling wine. To the right of the amphora are two signs of the Cypriot syllabary, "o-pa." Masson



has interpreted these signs as ὁ[μ]φά, “oracle.”

This low, flat relief resembles a drawing rather than sculpture. Its style follows that of the Golgoi sculptors (see cat. no. 192). The narrative scene is in two registers that are not separated or framed. The composition is lively and well carved. Greek influence is evident in the rendering of Apollo, but the rest of the relief has a Cypriot character, for it represents a scene from popular religion and exhibits a sense of humor in the composition.

The relief dates from the fourth century B.C. and may have hung on the wall of the sanctuary of Apollo at Golgoi. It is improbable that this Apollo is Apollo Magirios, the god of banquets, as has been suggested by Ghedeni (1988). Apollo combined many qualities, and his worship was particularly strong on Cyprus from the sixth century B.C. on.

BIBLIOGRAPHY: Doell 1873, p. 49, pl. XI.5, no. 766; Cesnola 1877, pp. 149, 438, pl. 4.21, no. 21; Colonna-Ceccaldi 1882, pp. 75–76; Cesnola 1885, pl. LXXXV.553; Cesnola 1903a, pl. CXXXIII.2; Masson 1961, pp. 280, 287–88, no. 268; Dentzer 1982, pp. 281–82, pl. 34, fig. 208, no. R27; Ghedeni 1988; Connelly 1989, p. 212; V. Karageorghis n.d.(a).

353. Model of a biga

5th century B.C.

Limestone

H. 15.9 cm (6¼ in.); L. 18.4 cm (7¼ in.); W. (at the wheels): 15.6 cm (6⅛ in.)

74.51.2687 (Myres 1017)

Said to be from the ruins of a temple at Kourion

Several chariot groups in limestone date from the fifth century B.C. (Crouwel 1987, p. 101), but they are outnumbered by terracotta examples, which appeared on Cyprus by the end of the seventh century B.C. (Crouwel 1987, p. 101). This biga, or two-horse chariot, is lively and well carved. It has a Y-shaped

pole, and the harnessing is clearly indicated by grooves. Unlike the earlier terracotta examples, this piece represents not a war chariot but a processional one. Limestone chariot models have been found at Amathus (cf. Hermary 1981, pp. 49–51), and relief scenes of chariots appear on the sarcophagus from Amathus and that from Golgoi (see cat. nos. 330, 331).

BIBLIOGRAPHY: Cesnola 1885, pl. LXXX.520; Myres 1933, p. 35 n. 25; Littauer and Crouwel 1977, p. 2 n. 10, p. 3, fig. 1; Crouwel 1987, pp. 101 n. 3, 104, 107–8, 111, pl. XXXVI.1,2.





354

354. Bes

End of the 6th–beginning of the 5th century B.C.

Limestone

H. 14.1 cm (5½ in.)

74.51.2611 (Myres 1122)

Said to be from the temple at Golgoi

He probably brandished a sword, articulated with the herringbone pattern current at this time, in his raised right hand (now missing). A tenon on his chest supported an object held in one of his hands.

Bes, a god of varied attributes, was particularly favored at Amathus. The fragmentary condition of this statuette does not allow a precise description of its posture. The god was certainly kneeling, recalling a representation of Bes in relief from Amathus, which shows the god holding two snakes (Hermay 1981, pp. 67–69, no. 72). Another image of Bes from Amathus shows



355

the god dancing (see cat. no. 330). A figure of Bes with snakes also appears in a large-scale terracotta sculpture from the site of Patriki (V. Karageorghis 1993b, pp. 35–36, pl. xxiv.1, no. 92) and in stone (Hermay 1989, p. 297, no. 594). Whether this figure was holding snakes cannot be determined, but the identification as Bes is certain because of his facial characteristics, especially his ears, nose, and tongue. Adelman (1971, p. 63) noted the resemblance of the figure to the kneeling Gorgon, indicating some

influence of Greek art in the posture.

BIBLIOGRAPHY: Cesnola 1885, pl. LVII.369.

355. Thymiatērion

Beginning of the 5th century B.C.

Limestone

H. 23.7 cm (9⅜ in.); diam. (of bowl): 12.6 cm (5 in.)

74.51.2814 (Myres 1089)

Said to be from a tomb at Kythrea

A shallow bowl rests atop a polos, consisting of rectangular plaques, that the sphinx wears on its head.

A sizable group of limestone thymiateria, or incense burners, similar to this one are richly decorated with red paint and show the influence of Greek art. They probably date from the beginning of the fifth century B.C. (cf. V. Karageorghis 1988b). All of the bowls show signs of burning. They functioned as incense burners in sanctuaries, probably those of female divinities. Others that represent a ram instead of a sphinx may have been used in sanctuaries of a male divinity.

BIBLIOGRAPHY: Cesnola 1885, pl. CVI.692; Myres 1946c, pp. 66, 68; Gjerstad 1948, p. 129.



356

356. Dog
Hellenistic (ca. 310–ca. 30 B.C.)
Limestone
H. 45.7 cm (18 in.)
74.51.2623 (Myres 1223)
Said to be from the necropolis at Golgoi

Representations of dogs were popular in Cypriot coroplastic art of the sixth century B.C. Later, dogs appear only rarely in stone sculpture, always in association with other figures, such as Artemis.

This is an exceptionally large statue. The dog, whose sex is not indicated, may have been dedicated to Apollo and Artemis, but it might

also be associated with the cult of Aphrodite (Hermayr 1981, p. 56). Dogs are also found in funerary contexts.

BIBLIOGRAPHY: Cesnola 1877, p. 114; Cesnola 1885, pl. CXXII.908.

357. Bird
Late Cypro-Archaic, 6th–5th century B.C.
Limestone
L. 38.1 cm (15 in.)
74.51.2831 (Myres 1166)

Rough tooling indicates short-feathered plumage on the front of the body. Doves or cocks usually are held by a votary (cf. cat. no. 172)

or by a temple boy, but there are also independent representations of birds. They were associated with the cult of Aphrodite on Cyprus (Hermay 1981, pp. 56–57).

358. Sheep pen

Hellenistic (ca. 310–ca. 30 B.C.)

Limestone

L. 22.6 cm (8 $\frac{7}{8}$ in.)

74.51.2677 (Myres 1148)

Said to be from the temple at Golgoi

The enclosure appears to contain six sheep in high relief. Only their bodies are shown, not their legs. On one of the sides there is a rectangular trough. There is an entrance along the short side of the trapezoid. The pen demonstrates the piety of a farmer or a shepherd to a god, such as Apollo, who was

the patron of husbandry. The piece is summary in execution, and it is not possible to give it a more precise dating.

BIBLIOGRAPHY: Cesnola 1885, pl. XCVIII.668.

359. Dog attacking a hare

6th or 5th century B.C.

Limestone

L. 16.8 cm (6 $\frac{5}{8}$ in.); H. 5.7 cm (2 $\frac{1}{4}$ in.)

74.51.2666 (Myres 1149)

Said to be from the temple at Golgoi

The piece is fully carved on all sides. Eight other small limestone sculptures of a dog attacking a hare are known from Cyprus (Hermay 1981, pp. 55–56), and there may be more. They all strike a similar pose and date from the sixth and fifth

centuries B.C. The theme of a dog catching another animal is also known in Cypriot coroplastic art of the same period. The hare cannot be identified with certainty among the terracotta examples, however (cf. V. Karageorghis 1996, p. 45, no. 29). A dog attacking a hare may symbolize the power of the Great Goddess of Cyprus over wild nature (Hermay 1981, p. 56), but it is more likely that this group represents nothing more than a scene from the life of a hunter.

BIBLIOGRAPHY: Cesnola 1885, pl. LXXX.525.





360. VIEW 1

360. Anthropoid sarcophagus

Last quarter of the 5th century B.C.

Marble

L. 222.9 cm (87¾ in.)

74.51.2452 (Myres 1366)

Said to be from a tomb at Amathus

There are projections on the lid on either side of the shoulders, behind the head, and behind the rectangular blocklike “feet.” On the lid there is an engraved sign above the projection behind the feet, and on the coffin there is an identical sign near the border, just below the lid. It corresponds to the Phoenician letter “shin” (see detail below).

During the fifth century B.C. and continuing into the third, wealthy Phoenicians, at home and in the colonies, developed a taste for large, anthropoid sarcophagi: a plain coffin and lid, decorated with a human face in high relief. The lids are roughly in the shape of a human body, with shoulders and feet. Recent research has demonstrated that the island of Paros provided the stone for the marble sarcophagi, most of which have been found in Phoenicia proper, at Sidon. Several unfinished sarcophagi have been found on Paros, including a lid. The carving was partially completed near the quarries, and the final work was done at the site.



360. DETAIL

The present example is one of two marble anthropoid sarcophagi that have been found at Amathus; the second is published in Hermary 1987. The other marble anthropoid sarcophagus in the Metropolitan Museum was found at Kition (cat. no. 361). Today, there are more than two hundred known anthropoid sarcophagi, many made of local Cypriot stone. Some are mold-made of clay. These were the poor man's version (for general discussions of anthropoid sarcophagi, see Hermary 1987, pp. 59–63, and V. Karageorghis n.d.[b]).

Hermary suggested that sarcophagi of the early fifth century B.C. were made by Greek sculptors, and that those of the second half of the century were made by Phoenician or Cypriot sculptors (1987, pp. 61–62). This may be true for a very small number, but it is difficult to accept that a Greek sculptor would have rendered female hair in the style shown here (e.g., Hermary 1985, pp. 696–97, figs. 40–41).

BIBLIOGRAPHY: Cesnola 1877, p. 288; Cesnola 1885, pl. xci.590; Kukahn 1955, pp. 23 n. 68, 39–40, 91, pl. 24, no. κ19; Teixidor 1977, p. 68, fig. 28, no. 28; Hermary 1981, pp. 85–86, pl. 21, no. 83; Hermary 1987, pp. 59, 62.



360. VIEW 2



361. VIEW 1

361. Anthropoid sarcophagus

Mid-5th century B.C.

Marble

L. 211.5 cm (83¼ in.)

74.51.2454 (Myres 1367)

Said to be from the necropolis
at Kition

The head of a female figure
adorns one end of the sarcophagus
lid. The remainder of the body is
almost completely undifferentiated,
except for partially modeled legs
and feet. The area below the feet is
roughly chiseled.

BIBLIOGRAPHY: Doell 1873, p. 58,
pl. XII.6, no. 834; Cesnola 1877, p. 53;
Cesnola 1885, pl. xci.589; Kukahn
1955, pp. 37, 84, 87, pl. 26.2, no. K25;
Hermayr 1987, p. 59; Caubet and
Yon 1994, p. 102.



361. VIEW 2



362



363



364

362. Temple boy

Late 5th century B.C.

Limestone

H. 38.3 cm (15½ in.)

74.51.2764 (Myres 1221)

Said to be from the ruins of a temple at Kourion

In his right hand he holds a bird by its wings; the head of the bird is missing. Around his neck he wears two strings of seals that flank two rows of oblong pendants.

BIBLIOGRAPHY: Cesnola 1885, pl. CXXXII.984; Myres 1946c, pp. 66–67; Hadzisteliou-Price 1969, pp. 106 n. 70, 107 n. 79; Beer 1994, p. 61, pl. 61.a–d, no. 204.

363. Temple boy

2nd half of the 4th century B.C.

Limestone

H. 23.8 cm (9¾ in.)

74.51.2760 (Myres 1205)

Said to be from the ruins of a temple at Kourion

The back of the flat torso is plain. The left hand holds a bird, whose head is missing.

The sculptural type of the “temple boy” is discussed more fully in the section on terracottas in Part IV (see cat. nos. 432, 433). The Cesnola Collection has several other fine examples of temple boys in limestone (see cat. nos. 425, 426).

BIBLIOGRAPHY: Cesnola 1885, pl. CXXXI.977; Myres 1946c, p. 66; Hadzisteliou-Price 1969, p. 107 n. 79, pl. 23, no. 25; Beer 1994, p. 60, pls. 115, 116.a–b, no. 200.

364. Temple boy

1st quarter of the 4th century B.C.

Limestone

H. 38.9 cm (15³/₈ in.)

74.51.2756 (Myres 1211)

Said to be from the ruins of a temple at Kourion

With his right hand, the boy holds a cock. Across his chest, he wears a chain with pendants, signet rings, and other amulets.

BIBLIOGRAPHY: Cesnola 1885, pl. CXXXI.970; Myres 1946c, pp. 66–67; Hadzisteliou-Price 1969, p. 107 n. 79; Beer 1994, pp. 58–59, pl. 164, no. 196.

**COROPLASTIC
(TERRACOTTA) ART**

Large-scale terracotta sculpture continued to be produced on Cyprus into the Late Classical and Hellenistic periods. The mold-made head (cat. no. 368) may date from the Late Classical period. Its facial characteristics seem to be those of a specific person, suggesting that this piece is an early example of portraiture on Cyprus. A head made from the same mold is now in the Pierides Foundation Museum, Larnaca. It was found in a favissa, or underground storage chamber, at Pomos, near the northwestern coast of Cyprus (Karageorghis et al. 1985, p. 236, no. 237). From the same or a slightly later part of the Classical period are the male head (cat. no. 367) and the female head (cat. no. 365). The hair of the female is treated in the same way as that of the bearded male (cat. no. 368) and the head of a youth in Part IV (cat. no. 434). Her facial characteristics and earrings suggest that she dates from the fourth century B.C. and was influenced by Greek sculpture (cf. Monloup 1994, pp. 19–20).



365

365. Head of a female figure

Late Classical (ca. 400–ca. 310 B.C.)

Terracotta

H. 35 cm (13³/₄ in.); L. (of face):17.2 cm (6³/₄ in.)

74.51.1459 (Myres 1468)

Said to be from Soli

The figure, of dark red clay that may have come from northwestern Cyprus, is mold-made and hollow. There is a very large opening at the top of the head. The face, with half-open lips, expresses sadness.

BIBLIOGRAPHY: Doell 1873, p. 66, pl. xv.17, no. 1052; Cesnola 1894, pl. LVIII.486.



366



367

366. Head of a female figure

Late Classical (ca. 400–ca. 310 B.C.)

Terracotta

H. 8.3 cm (3¼ in.)

74.51.1482 (Myres 2230)

Said to be from Kiti or Salines,
near Larnaca

The head is solid and was made from a previously used mold. The figure wears a thin, transparent veil that covers the top of her head, forehead, right cheek, mouth, and chin. The outline of her lips can be seen beneath the veil. She wears a flat cap on top of her head.

This is one of several heads found on Cyprus that were made from the same mold (see, e.g., Caubet, Hermary, and Karageorghis 1992, no. 186). The influence of early-fourth-century B.C. Greek art on these figures is obvious.

BIBLIOGRAPHY: Cesnola 1894,
pl. LIV.453.



368

367. Head, neck, and part of the shoulders of a bearded male statue

Late Classical (ca. 400–ca. 310 B.C.)

Terracotta

H. 36.5 cm (14³/₈ in.); L. (of face):

15.1 cm (6 in.)

74.51.1474 (Myres 1470)

Said to be from Soli

There is a hole at the top of the head. A white undercoat covers the face. The hair, eyes, eyelids, eyebrows, beard, and mustache are defined by black paint.

BIBLIOGRAPHY: Cesnola 1894, pl. LVIII.484.

368. Head of a bearded male

Late Classical (ca. 400–ca. 310 B.C.)

Terracotta

H. 31.8 cm (12¹/₂ in.); L. (of face):

16.5 cm (6¹/₂ in.)

74.51.1475 (Myres 1469)

Said to be from the temple of Apollo Hylates at Kourion

The sculpture is mold-made and hollow. There is a large hole at the top of the head.

BIBLIOGRAPHY: Cesnola 1894, pl. XV.117.



BRONZE AND IRON OBJECTS

369

369. Youth

Greek, late 5th century B.C.

Bronze

H. 15.9 cm (6¹/₄ in.)

74.51.5679 (Myres 5014)

This is one of several exceptionally fine Greek bronzes that have been found on Cyprus. Stylistically, it reflects the innovations of Poly-

kleitos, whose contributions to the art of large-scale bronze working in the second half of the fifth century B.C. lay not only in the sculptures that he produced but also in the *Canon*, his theoretical treatise. Of particular note in the statuette is the fine articulation of the body.

JRM

BIBLIOGRAPHY: Richter 1953, p. 95; Beck, Bol, and Buckling 1990, p. 251.

Very few examples of the type of candelabrum that follows (cat. nos. 370, 371) are known on Cyprus. The source is Greek, but Cypriots adopted it at the end of the sixth century B.C. Gjerstad thought that the examples found on Cyprus were made there, and he considered a piece found at Kourion to be one of the Greek prototypes copied by the Cypriot craftsmen (Gjerstad 1948, pp. 150, 400).

It is surprising that catalogue number 371 is not included in Myres's catalogue of the Cesnola Collection (1914) or in Richter's catalogue of the bronze collection in The Metropolitan Museum of Art (1915). The female figure that was associated with it has been removed, as it is modern and does not belong. The candelabrum was mentioned by Cesnola in his early account of his discoveries (1877, p. 335) and is illustrated in the *Atlas* (1903a, pl. LXVII.3). Gjerstad considered it an import (1948, p. 400), and he is probably correct. One good specimen of this type was acquired by the Cyprus Museum, Nicosia, in 1961 (V. Karageorghis 1962, pp. 345–46, figs. 23.a–c). The shaft is polygonal, similar to the example in the Cesnola Collection.

370. Candelabrum

Late 6th–early 5th century B.C.

Bronze

H. 84.7 cm (33 $\frac{3}{8}$ in.)

74.51.5666 (Myres 4972)

Probably from Kourion (the “Kourion Treasure”)

The long shaft is round in section. A horse's hoof terminates each of the three curving legs. At the top there is a square knob, above which are a pair of hooks for suspending the wick trimmer and a circular small plate to support the lamp. Ivy leaves that were originally at the junction of the legs of the tripod are now missing.

BIBLIOGRAPHY: Richter 1915, pp. 369–70, fig. 1286, no. 1286.

371. Candelabrum

Late 6th–early 5th century B.C.

Bronze

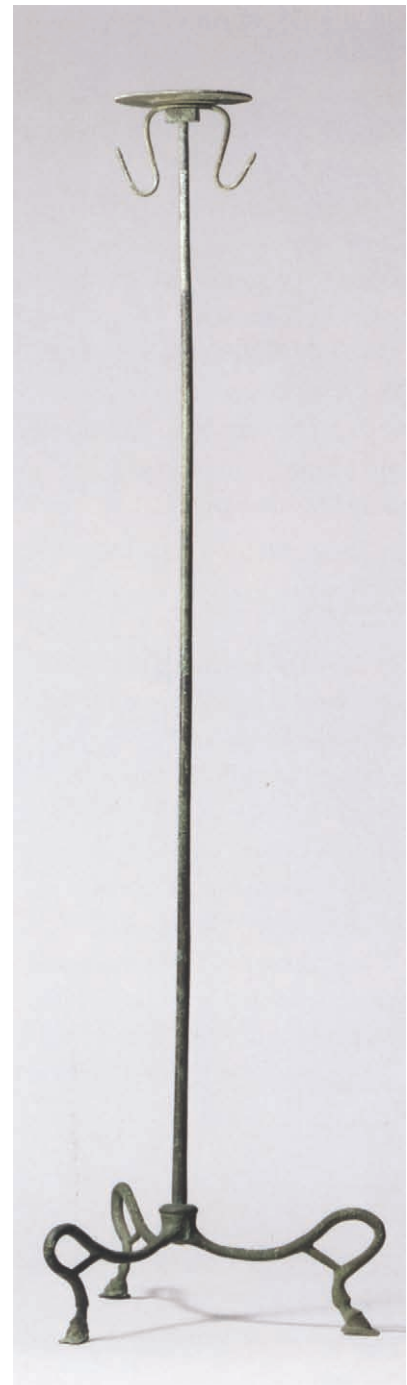
H. 119.8 cm (47 $\frac{1}{8}$ in.)

74.51.5883 (not in Myres)

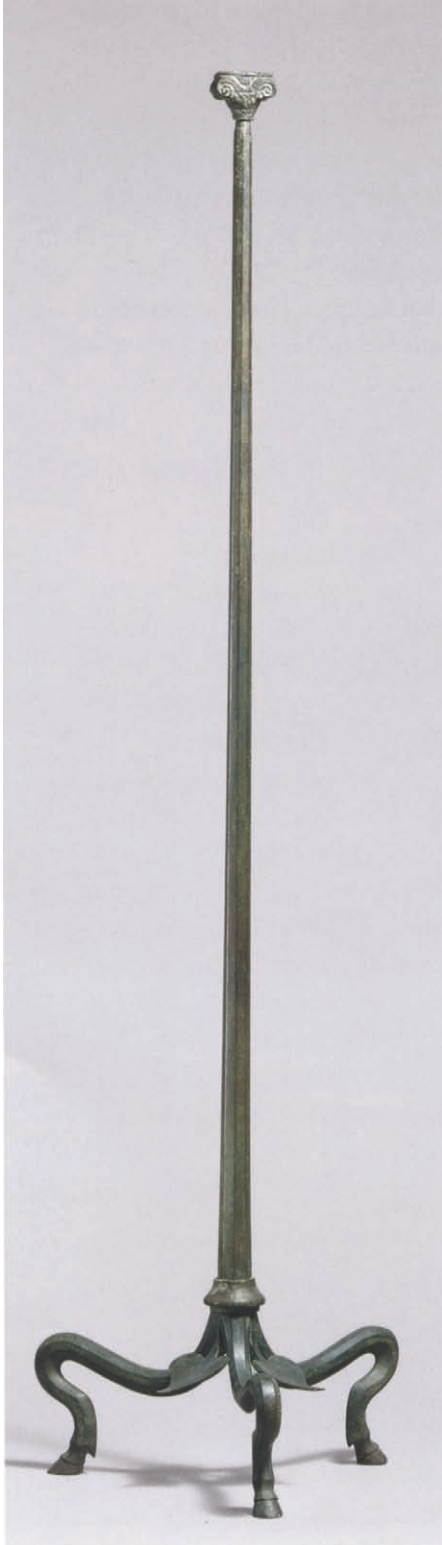
Said to be from Kourion (the “Kourion Treasure”)

The long shaft is polygonal in section. A horse's hoof terminates each of the three curving legs. Three ivy leaves decorated the junction of the legs and the tripod; two survive. At the top of the shaft is a Cypro-Ionic volute capital.

BIBLIOGRAPHY: Cesnola 1877, p. 335; Cesnola 1903a, pl. LXVII.3.



370



371

STONE AND GLASS VASES

372. Pyxis

Probably Cypro-Classical

(ca. 480–ca. 310 B.C.)

Yellowish Egyptian alabaster

H. (of body): 25.2 cm (9 $\frac{7}{8}$ in.);

max. diam. (of body): 36.2 cm

(14 $\frac{1}{4}$ in.); H. (of lid): 6.4 cm

(2 $\frac{1}{2}$ in.); diam. (of lid): 13.9 cm

(5 $\frac{1}{2}$ in.)

74.51.5121 (Myres 1660)

Said to be from a Phoenician tomb
near Kition

The alabaster contains dark horizontal veins. The lid is of a different material, possibly a hard yellowish limestone, and is probably modern. This piece, like one found at Amathus, may have contained the cremated remains of a deceased person (Vessberg and Westholm 1956, p. 175, fig. 64.4). Vessels of this kind are known from the 27th Dynasty in Egypt.

BIBLIOGRAPHY: Cesnola 1877, p. 54;
Cesnola 1903a, pl. CXI.5.



372

**373. Amphoriskos**

Greek, Mediterranean Group I,
late 6th–5th century B.C.

Glass

H. 5.7 cm (2¼ in.)

74.51.326 (Myres 5052)

Before the invention of glass-blowing the largest share of glass production was devoted to the making of core-formed vessels. They were almost exclusively small bottles intended for holding scented oils, unguents, perfumes, and cosmetics; they were used in the home, offered as votive gifts to the gods at sanctuaries, and employed at funerals to anoint the dead. Their shapes consciously imitate those of Greek pottery, which dominated the Mediterranean ceramics market, but they stand out from them because of their brilliant coloring and vivid patterns.

CL

374. Bottle

Cypro-Classical (ca. 480–
ca. 310 B.C.) or Hellenistic
(ca. 310–ca. 30 B.C.)

Yellowish Egyptian alabaster

H. 7.2 cm (2⅞ in.); diam. (of rim):

8.9 cm (3½ in.)

74.51.5114 (Myres 1638)

Said to be from Amathus

The surface of the vessel is exceedingly smooth.

BIBLIOGRAPHY: Cesnola 1903a,
pl. CX.5.

JEWELRY AND GEMS

**375. Copies of a pair of gold
bracelets**

Cypriot, 6th–5th century B.C.

Electrotype

Diam. 10.2 cm (4 in.) (74.51.3552),

10.5 cm (4⅛ in.) (74.51.3553)

74.51.3552, .3553 (Myres 3552, 3553)

The original gold bracelets were inscribed on their inner surfaces, indicating that they belonged to

Eteander, the king of Paphos.

Although there is evidence for a ruler of that name at Paphos in the seventh century B.C., the bracelets probably did not belong to him. The pieces were stolen from the Metropolitan Museum on September 16, 1887. Previously, however, the inscriptions had been copied onto two brass rods, and these were used by Tiffany & Co. to produce exact copies.

JRM

BIBLIOGRAPHY: Masson 1961, p. 192.

376. Pair of bracelets

Cypriot, 5th century B.C.

Gold

Diam. 7 cm (2¾ in.) (74.51.3280),

7.5 cm (3 in.) (74.51.3281)

74.51.3280, .3281 (Myres 3280, 3281)

The decoration of each bracelet consisted of cloisonné metopes containing rosettes and, at the closing, two panther's heads in repoussé. All of the inlays, which would have been of semiprecious stones or glass, and all but one of the panther's heads are lost. These pieces may be compared with a single bracelet from Marion in the Cyprus Museum, Nicosia.

JRM

BIBLIOGRAPHY: Pierides 1971, p. 37.

377. Pair of bracelets

Cypriot, 5th century B.C.

Silver

Diam. 9.5 cm (3¾ in.) (74.51.3572),

10.2 cm (4 in.) (74.51.3573)

74.51.3572, .3573 (Myres 3572, 3573)

The terminals of the bracelets are articulated as snake's heads. The rather heavy proportions suggest that these ornaments were worn by a man.

JRM



378. Two bracelets

Cypriot, 5th–4th century B.C.

Silver with gilt terminals

Diam. 7.6 cm (3 in.) (74.51.3564),

9.5 cm (3¾ in.) (74.51.3565)

74.51.3564, .3565 (Myres 3564, 3565)

The chronology of such bracelets, which are common in Cyprus, is provided by comparable examples found in the palace at Vouni, which was built at the beginning of the fifth century B.C. and destroyed about a century later. JRM

BIBLIOGRAPHY: Gjerstad 1948, pp. 166, 222.

379. Pair of bracelets

Cypriot, 6th–5th century B.C.

Gold

Diam. 7 cm (2¾ in.)

74.51.3554, .3555 (Myres 3554, 3555)

These examples represent the

simplest form of bangle, made of solid gold and devoid of decoration.

JRM

BIBLIOGRAPHY: Gjerstad 1948, p. 220.

380. Pair of bracelets

Cypriot, ca. 450–ca. 400 B.C.

Gold with copper-alloy core

Diam. 7.3 cm (2⅞ in.) (74.51.3560),

7 cm (2¾ in.) (74.51.3561)

74.51.3560, .3561 (Myres 3560, 3561)

Bangle bracelets with animal-head finials came to Cyprus and the Greek world from the Near East. As is common on Cyprus, the core of the hoop is of base metal rather than of solid or hollow gold.

JRM

BIBLIOGRAPHY: Williams and Ogden 1994, no. 189.

381. Pair of hoops

Cypriot, 5th century B.C.

Gold with copper-alloy core

Diam. 5 cm (2 in.)

74.51.3562, .3563 (Myres 3562, 3563)

Because of their small size, these pieces are unlikely to have been used as bracelets. The terminals, however, are finished with simple variants of those on the two bracelets in catalogue number 378.

JRM

BIBLIOGRAPHY: Gjerstad 1948, p. 220.



382. Beads

Greek or Cypriot, 5th century B.C.
Gold

L. 27.9 cm (11 in.)

74.51.3391 (Myres 3391)

Each bead consists of two addorsed lotus flowers and two circular bosses. The reverse of each has a tube at the top and bottom, allowing the units to be strung together. Gold beads with the lotus motif and with provision for being sewn or strung are known not only from Cyprus but particularly from southern Russia. Identical pieces have recently been excavated by Demos Christou in a tomb at Kaloriziki, near Kourion (information courtesy of Vassos Karageorghis).

JRM

BIBLIOGRAPHY: Gjerstad 1948, p. 222.

383. Beads

Cypriot, ca. 450–ca. 400 B.C.
Gold

L. 14.5 cm (5¾ in.)

74.51.3392 (Myres 3392)

Although they represent five different sizes or types, these beads have been strung together. All consist of a piece of corrugated gold sheet that has been formed into a double tube and embellished with a rosette or other ornament. It is interesting that comparable material is, again, known from southern Russia.

JRM

BIBLIOGRAPHY: Williams and Ogden 1994, no. 178.

384. Necklace

Cypriot, 4th century B.C.
Gold

L. 31.5 cm (12⅜ in.)

74.51.3394 (Myres 3394)

Made of thin gold sheet, the pendants are convex with flat backs. The relatively flimsy material and the pendants' form, which is admirably suited to hanging or lying flat, indicate that the necklace was not intended for a lady's active use. It was probably placed in a grave or offered as a dedication.

JRM

BIBLIOGRAPHY: Williams and Ogden 1994, no. 180.

385. Necklace

Greek or Cypriot, 2nd half of the 5th century B.C.

Gold

L. 57.2 cm (22½ in.)

74.51.3397a (Myres 3397)

The pendants of this necklace are formed in the round, from two halves that were joined. They repre-



sent buds or seeds, one of the most common motifs in Classical Greek jewelry. JRM

BIBLIOGRAPHY: Williams and Ogden 1994, no. 179.

386. Thigh band

Greek, mid-4th century B.C.

Gold

L. 38.7 cm (15¼ in.)

74.51.3660 (Myres 3660)

Thigh bands are well attested in Greek art through representations and actual examples from the end of the sixth century B.C. on. This example has terminals in the shape of lion's heads. JRM

BIBLIOGRAPHY: Miller 1979, p. 15.

387. Two spirals

Cypriot, 1st half of the 4th century B.C.

Gold with copper-alloy core

H. 4.1 cm (1⅝ in.) (74.51.3375),

4.5 cm (1¾ in.) (74.51.3374)

74.51.3374, .3375 (Myres 3374, 3375)

These two pieces constitute the most elaborate of the preserved spirals; each terminal consists of two lion-griffin's heads. The differences between the rosettes indicate that the spirals are not a pair. Their structure and embellishment, however, are evidence that they were made in the same exceptionally skilled workshop. JRM

BIBLIOGRAPHY: Williams and Ogden 1994, no. 174.

388. Two spirals

Cypriot, 2nd half of the 5th century B.C.

Gold with copper-alloy core

H. 2.5 cm (1 in.) (74.51.3367), 2 cm (¾ in.) (74.51.3368)

74.51.3367, .3368 (Myres 3367, 3368)

Spiral-shaped ornaments, often with zoomorphic terminals, are characteristic of Cypriot goldwork. Their function—whether hair spirals or earrings—remains unclear. These examples, ending in

the heads of lions, represent a simple variant. JRM

BIBLIOGRAPHY: Williams and Ogden 1994, no. 172.

389. Two spirals

Cypriot, 1st half of the 4th century B.C.

Gold with copper-alloy core

H. 3.8 cm (1½ in.)

74.51.3370, .3373 (Myres 3370, 3373)

The terminals, in the form of griffin's heads, are embellished with rosettes and with very finely executed goldwork. The eyes and rosettes were originally inlaid with enamel. JRM

BIBLIOGRAPHY: Williams and Ogden 1994, no. 173.

390. Pendant

Cypriot, mid-5th century B.C.

Gold

H. 2.9 cm (1⅝ in.)

74.51.3397b (Myres 3397)

The pendant, which represents



the face of a Gorgon, originally was elaborately embellished. Both earrings—of which only one is preserved—as well as the eyes would have contained enamel. Additional granulation articulated the hair, particularly around the proper left ear, and the teeth. JRM

BIBLIOGRAPHY: Williams and Ogden 1994, no. 183.

391. Pendant

Cypriot, mid-5th century B.C.

Gold

H. 2.9 cm (1½ in.)

74.51.3382 (Myres 3382)

The representation of the sphinx shows an awkward compromise between rendering the figure three-dimensionally, as in the treatment of the legs, and adapting it to a predominantly two-dimensional surface. JRM

BIBLIOGRAPHY: Williams and Ogden 1994, no. 184.

392. Two pendants

Cypriot, 2nd half of the 5th century B.C.

Gold

H. 1.7 cm (¾ in.) (74.51.3328),

1.8 cm (¾ in.) (74.51.3332)

74.51.3328, .3332 (Myres 3328, 3332)

Small pendants in the shape of animal heads are known from various parts of the Greek world. They may have been worn as pendants around the neck or as amulets suspended from a cord across the chest. Both the beautifully executed lion's head and the calf's head have flat backs. JRM

BIBLIOGRAPHY: Williams and Ogden 1994, nos. 187–88.

**393. Pair of earrings**

Cypriot, 5th–4th century B.C.

Gold and carnelian

L. 2.4 cm (1 in.)

74.51.3245, .3246 (Myres 3245, 3246)

Many variants of the boat-shaped earring were produced on Cyprus. The combination of the gold setting and the semiprecious stone, while familiar in rings, is not characteristic of mainland Greek jewelry of the Classical period. It speaks of influence from the east, where colored stones and glass were used with gold from the Archaic period on. JRM

BIBLIOGRAPHY: Gjerstad 1948, p. 221.

394. Pair of earrings

Cypriot, 2nd half of the 4th century B.C.

Gold

H. 5.4 cm (2 1/8 in.)

74.51.3605, .3606 (Myres 3605, 3606)

The ingredients of these earrings are staples of Classical Greek jewelry. The only unusual feature is the small head used to mask the link between the disk at the top and the cone below. JRM

BIBLIOGRAPHY: Williams and Ogden 1994, no. 177.

395. Pair of earrings

Cypriot, 2nd half of the 5th century B.C.

Gold

L. 3 cm (1 1/8 in.)

74.51.3601, .3602 (Myres 3601, 3602)

Crescent-shaped earrings were popular in the ancient Near East from early prehistoric times. By the Archaic period, they are attested in the Levant and on Cyprus. This pair shows a masterful command of the goldsmith's craft, with particular sensitivity to the correlation between the ornamentation within and around the periphery of the crescents. JRM

BIBLIOGRAPHY: Williams and Ogden 1994, no. 175.

**396. Scaraboid**

Cypriot, early 5th century B.C.

Plasma

Diam. 2.4 cm (1 in.)

74.51.4152 (Myres 4152)

Between two winged uraei, a bearded man wrestles with a clothed, long-haired woman. The boar's head on the ground allows the figures to be identified as Atalanta wrestling with Peleus. (In the hunt for the Calydonian boar, Atalanta was the first to hit the quarry and received its head and skin from Meleager.) The winged uraei suggest that the gem was made on Cyprus. JRM

BIBLIOGRAPHY: Boardman 1984, p. 946, no. 75; Boardman 1989, p. 45.

397. Two appliqués

Cypriot, probably 5th–4th century B.C.

Silver

H. 2.2 cm (7/8 in.)

74.51.3278a,b (Myres 3278)

In addition to these examples, the Cesnola Collection contains nine very similar appliqués (74.51.3279a–i, not illustrated here) that are now much corroded and damaged. All are decorated with a female head. Moreover, all have evidence of attachment holes. They might have embellished a fillet worn around the head. JRM

BIBLIOGRAPHY: Gjerstad 1948, pp. 158–59.

398. Scaraboid

Greek, 2nd quarter of the 5th century B.C.

Carnelian

H. 1.7 cm (5/8 in.)

74.51.4224 (Myres 4224)

An unusually lanky Herakles is shown in three-quarter back view. The style reflects the transition from the Archaic to the Classical period in Greek gem engraving.

JRM

BIBLIOGRAPHY: Richter 1956, no. 71; Boardman 1968, pp. 106–10.

399. Diadem

Cypriot, 4th century B.C.

Gold

L. 20.7 cm (8 1/8 in.)

74.51.3535 (Myres 3535)

Diadems or bands of gold foil were typical funerary accoutrements; their fragility precluded hard use. There are numerous examples in the Cesnola Collection. The decoration here consists of a row of palmettes. JRM

BIBLIOGRAPHY: Williams and Ogden 1994, no. 168.



396. ENGRAVING



400



401



398. ENGRAVING

400. Scaraboid

Greek, early 5th century B.C.

Chalcedony

H. 1.7 cm ($\frac{5}{8}$ in.)

74.51.4200 (Myres 4200)

In a characteristically Greek representation, a youth leans on a staff and plays with a dog, probably offering it food. The gem is one of a considerable number that are Greek in style and subject but come predominantly from Cyprus.

JRM

BIBLIOGRAPHY: Richter 1956, no. 66; Boardman 1989, p. 45.

401. Scaraboid

Greek, early 5th century B.C.

Attributed to the Semon Master
Carnelian

W. 1.9 cm ($\frac{3}{4}$ in.)

74.51.4223 (Myres 4223)

A winged youth carries off a girl who holds on to her lyre. Her right arm raised in a combination of protest and surprise contributes to the spontaneous vitality of the subject. The identity of the youth remains subject to discussion.

While Eros as raptor rarely appears at this early date, he is the most likely candidate known by name. The large sickle wings are reminiscent of those of the unnamed Late Archaic youths who occur in works coming from or influenced by the Greek east; the Amasis Painter, for instance, favored them. It is possible that the youth is one of these, who, at a later date, become assimilated with Eros. It is also worth noting that the iconography here is a direct reversal of a representation of Eos carrying off a youth with a lyre (see Weiss 1986, no. 269).

JRM

BIBLIOGRAPHY: Richter 1956, no. 41; Boardman 1968, pp. 94–96.



IV. THE HELLENISTIC AND ROMAN PERIODS

[CA. 310 B.C. — CA. A.D. 330]

Although Cyprus was liberated from the Persians by Alexander the Great in 333 B.C., the island did not enjoy a long period of freedom. After the death of Alexander in 323 B.C., his successors quarreled and Cypriot rulers became entangled in antagonisms, with tragic effects—for example, the annihilation of the royal family of Salamis in 311 B.C. In 300 B.C. the Ptolemy's finally became rulers of Cyprus and Alexandria. They introduced the political and cultural institutions of the Hellenistic world to the island, ruling Cyprus from Alexandria through high officials who resided in Paphos, where the capital had been transferred because it was easily accessible from Alexandria. They also abolished the independent kingdoms of Cyprus and established a unified rule and a single currency. The Greek alphabet, which had been introduced to the island in the Classical period—but existed contemporaneously with the syllabic script—was now dominant throughout the island, allowing for more efficiency in administration.

At the beginning of Ptolemaic rule, Macedonian elements were still evident in Cypriot art and funerary architecture, but Egyptian elements gradually prevailed. By the end of Ptolemaic rule, in 58 B.C., when the Romans annexed the island, Egyptian gods and goddesses, such as Serapis and Isis, were worshipped. In other arts, such as ceramics, sculpture, and jewelry, the Cypriots followed the styles of the Hellenistic koine, inspired by the Alexandrian school. Stone sculpture continued to be

produced; portraiture, especially depictions of the royal family, became the main form of representation.

The Romans exploited the island by imposing heavy taxes. As in the rest of their eastern empire, they constructed large-scale public buildings (gymnasiums, theaters, bathing establishments) as well as monumental villas for the high officials of the administration. These structures, several of which have been excavated in Paphos, were adorned with sculpture and polychrome mosaic floors. Cesnola did not excavate any Roman public buildings, hence the absence of any Roman marble sculpture in his collection.

From the cultural point of view, the Roman period on Cyprus was a continuation of Hellenistic antecedents. Greek institutions, such as the gymnasiums and the theaters, prevailed, and Greek was the official language. After the division of the Roman Empire into eastern and western entities, Cyprus formed part of the eastern Roman Empire. Christianity, which was first preached on Cyprus by the apostles Paul and Barnabas, became the official religion of the island.

Opposite: Detail, cat. no. 432

STONE SCULPTURE

The importation of bronze and marble sculptures from the Aegean and the ease with which artists could travel eventually undermined the traditions of Cypriot limestone sculpture. There are exceptions, such as portraits of Ptolemaic and Roman rulers, but they are rare.

The Human Form in Hellenistic and Roman Sculpture

The head of the lifesize statue (cat. no. 402) does not belong to the body, which represents a male votary draped in a fashion similar to that of the following figure (cat. no. 403). Both date from the mid-third century B.C. (Connelly 1988, p. 88). Each figure holds a lustral branch; the first carries a pyxis (a circular box with a lid) and the second holds a bull's mask similar to those worn by worshippers in the Cypro-Archaic period, known in both limestone and terracotta (Hermay 1979). It is unlikely that the bull's head is a rhyton, as suggested by Connelly (1988, p. 80).

The Cesnola Collection includes a large number of Hellenistic heads from lifesize or over-lifesize statues of votaries found in the temple at Golgoi. They all appear to be portraits and may be associated with royalty of the Ptolemaic period. There are certain similarities among these heads. It is possible that they are the work of two or more sculptors (or workshops) active in the area (Connelly 1988, p. 81), a region of the island where suitable limestone was readily available (Connelly 1988, p. 3).

402. Young man holding a pyxis

Mid-3rd century B.C.

Limestone

H. 161.9 cm (63¾ in.); W. 65.7 cm (25⅞ in.)

74.51.2465 (Myres 1406)

Said to be from the temple at Golgoi

The young man wears a wreath decorated with berries in the front. In his left hand he holds a pyxis with a convex lid. There are traces of paint on the drapery.

BIBLIOGRAPHY: Doell 1873, p. 30, pl. VI.4, no. 123; Cesnola 1877, p. 160; Cesnola 1885, pl. CXXVII.921; Hermay 1979, pp. 735–37, no. 3, fig. 10; Connelly 1988, pp. 3, 4, 80, 84, 88, 101, 112, pl. 32, fig. 116, no. 31.





403. VIEW 1



403. DETAIL

403. Male votary holding a bull's head

Mid-3rd century B.C.

Limestone

H. 170.2 cm (67 in.)

74.51.2463 (not in Myres)

Said to be from the temple at Golgoi

The feet may not belong to the statue. In his left hand he holds what appears to be a mask in the form of a bull's head. Faintly engraved (now illegible) graffiti appear on the front of the garment.

BIBLIOGRAPHY: Cesnola 1877, pl. XIII; Cesnola 1885, pl. CXXIII.914; Hermay 1979, pp. 735–37, fig. 10, no. 3 (figure reversed); Connelly 1988, p. 80, pl. 31, fig. 115.



403. VIEW 2



404

404. Male head wearing a wreath

Mid-3rd century B.C.

Limestone

H. 22.9 cm (9 in.)

74.51.2806 (Myres 1314)

Said to be from a ruin at Kythrea

BIBLIOGRAPHY: Cesnola 1885, pl. CV.685; Connelly 1988, pp. 80, 84, 88–89, 112, pl. 33, figs. 117, 118, no. 32.



405

405. Head of a young votary wearing a wreath

Late 2nd century B.C.

Limestone

H. 29.5 cm (11 $\frac{5}{8}$ in.)

74.51.2803 (Myres 1346)

Said to be from the temple at Golgoi

BIBLIOGRAPHY: Doell 1873, p. 47, pl. x.15, no. 416; Cesnola 1885, pl. CXXXIX.1042; Connelly 1988, pp. 82, 95–96, 113, pl. 39, figs. 141, 142, no. 44.

406. Male head wearing a double wreath

Early 2nd century B.C.

Limestone

H. 30.5 cm (12 in.)

74.51.2805 (Myres 1316)

Said to be from the temple at Golgoi

The head is in the style of the school of Scopas of Paros, one of the foremost sculptors and architects of the fourth century B.C.

BIBLIOGRAPHY: Cesnola 1885, pl. CXXXIX.1035; Connelly 1988, pp. 12, 82, 85, 91, 102, 103, 112, pl. 35, figs. 125, 126, no. 36.





407

407. Male head

Early 1st century B.C.

Limestone

H. 27.6 cm (10⁷/₈ in.)

74.51.2790 (Myres 1344)

Said to be from the temple at Golgoi

BIBLIOGRAPHY: Cesnola 1885, pl. CXL.1046; Connelly 1988, pp. 80, 97, 113, pl. 41, figs. 149, 150, no. 47.



408

408. Male head

Early 1st century B.C. or Augustan

Neoclassical

Limestone

H. 29.9 cm (11³/₄ in.)

74.51.2789 (Myres 1326)

Said to be from the temple at Golgoi

A drill was used to carve the centers of the curls.

BIBLIOGRAPHY: Cesnola 1885, pl. CXXXIX.1038; Myres 1946c, p. 64; Connelly 1988, pp. 10, 82, 83, 85, 96, 113, pl. 39, figs. 143, 144, no. 45.



409

409. Head of a youth

Mid-1st century B.C.

Limestone

H. 22.6 cm (8⁷/₈ in.)

74.51.2801 (Myres 1325)

Said to be from the temple at Golgoi

BIBLIOGRAPHY: Cesnola 1885, pl. CXL.1045; Connelly 1988, pp. 83–85, 99, pls. 42, 43, figs. 155, 156, 159, 160, no. 50.



410

410. Head of a middle-aged man

Mid-1st century B.C.

Limestone

H. 29.1 cm (11½ in.)

74.51.2787 (Myres 1323)

Said to be from the temple at Golgoi

This piece is probably a Late Republican Roman portrait.

BIBLIOGRAPHY: Cesnola 1885, pl. CXXXIX.1034; Myres 1946c, p. 64; Vessberg and Westholm 1956, p. 97, pl. xiv.1; Connelly 1988, pp. 12, 83–85, 98, 116, pls. 42, 43, figs. 153, 154, 157, 158, no. 49.

411. Head of an elderly bearded man

1st century B.C.

Limestone

H. 28.9 cm (11⅜ in.)

74.51.2811 (Myres 1327)

Said to be from the temple at Golgoi

This work may be a portrait of a philosopher.

BIBLIOGRAPHY: Doell 1873, p. 47, pl. x.16, no. 546; Cesnola 1877, p. 153; Cesnola 1885, pl. cv.690; Connelly 1988, pp. 80, 97–98, pl. 41, figs. 151, 152, no. 48.



411

*Gods, Goddesses, and Their
Worshippers*

412. Standing divinity (Bes?)

3rd century B.C.

Limestone

H. 61.1 cm (24 in.)

74.51.2747 (Myres 1203)

Said to be from the temple at Golgoi

The figure may be a lion slayer or Bes. Red paint colors his garment. In his right hand he holds a small lion, now much damaged, by the hind legs.

The fleshy appearance of the figure and the presence of the lion suggest that this sculpture is a representation of Herakles. The hero as a boy usually holds a snake, however. The facial characteristics recall those of temple boys.

BIBLIOGRAPHY: Cesnola 1885, pl. LXXXVII.579.



413. Young man seated on a throne (Apollo?)

3rd century B.C.

Limestone

H. 38.7 cm (15¼ in.)

74.51.2708 (Myres 1233)

Said to be from the ruins of Golgoi

The piece is rough at the back. The left arm is bent slightly forward, holding an animal, possibly a bird, of which only the tail survives; the left forearm is missing. Two stags flank his seat. Red paint colors the throne as well as the hair, lips, eyes, and shoes of the youth. The head may not belong to the body.

This small figure was identified by Myres as a poet. More recently, Connelly has suggested that he is Apollo because of the scroll on his lap, the animals supporting the chair, the effeminate expression, the curly hair, and the laurel wreath. She also notes the bird's tail on the left arm, which may be a remnant of Apollo's raven (Connelly 1988, pp. 79–80).

BIBLIOGRAPHY: Cesnola 1885, pl. CXVI.838; Connelly 1988, pp. 79–80, pl. 30, fig. 114; Cassimatis 1991, p. 104, pl. xxv.a.





414

The following works (cat. nos. 414–16) are in the same narrative style as the Golgoi reliefs mentioned in connection with Apollo and Herakles, but the style of their execution is inferior and the reliefs themselves are fragmentary. The engraved inscriptions in the Cypriot syllabary are their most interesting feature. As dedications to an enthroned Apollo, they illustrate aspects of popular religion. On one example (cat. no. 414) Apollo's iconography is confused with that of Zeus. All three pieces date from the Hellenistic period, probably from the third century B.C. (Tatton-Brown 1984, p. 173), and may be from the same workshop.

414. Votive relief dedicated to Apollo

3rd century B.C.

Limestone

H. 30.5 cm (12 in.); W. 41.1 cm (16½ in.)

74.51.2370 (Myres 1869)

Said to be from the temple at Golgoi

In the middle of the composition a large, bearded figure (Zeus?) is seated on a throne. In his raised left hand he holds a scepter; his right hand grasps a thunderbolt. He wears a short-sleeved chiton and a mantle with crudely rendered folds. To his left is a second figure who stands with the right arm bent upward to touch something held in the left hand (now chipped off). The face is damaged.

In back of the seated figure is a small standing figure wearing a short chiton and cloak that are painted red. In the upper left-hand corner of the slab, above the throne

and the small figure, four winged horses appear to move to the right. Only the wings and heads are visible. The forelegs, which were probably stretched forward, are partly missing. Behind the horses is a chariot box, but no charioteer. The lower part of the slab is flat and has an inscription of engraved signs, filled with red paint and in four rows, in the Cypriot syllabary. The inscription reads:

Rejoice. Eat, lord, and drink,
never speak a boastful word
Before the immortal gods,
desiring all in abundance.
A god takes no consideration
of a man, but there is the
hand of fate.
The gods act as the helmsmen
for all which men have in
their thoughts. Rejoice.

BIBLIOGRAPHY: Doell 1873, p. 48, pl. XI.3, no. 764; Cesnola 1877, p. 437, no. 1, pl. XLVIII, 1.1; Cesnola 1885, pl. LXXXV.559; Cesnola 1903a, pl. CXXX.3; Masson 1961, pp. 46, 280 n. 6, 284–86, no. 264, pl. 46; Neumann and Stiewe 1975; V. Karageorghis 1998a, p. 188, fig. 138.

415. Votive relief dedicated to Apollo

3rd century B.C.

Limestone

H. 19.1 cm (7½ in.); W. 28.9 cm (11¾ in.)

74.51.2368 (Myres 1871)

Said to be from the temple at Golgoi

The upper part of the worn and crudely rendered relief is now missing. The scene reads from left to right: a draped male figure wearing a fillet sits on a throne. He holds a scepter in his raised left hand and in



415

his right, a bird. In front of him is a rectangular altar with a horned top. In the background is what Myres thought was the trunk of a tree. Possibly this is the edge of a cavern. If so, it is awkwardly shown, with no regard for perspective or proportion. Perhaps this was a conventional way of representing two caverns or arched recesses. In the compartment of the cavern on the right is a procession of four figures, three of whom appear to be male. Each raises the right arm and holds what is probably a torch. The second figure from the left, with a child in front, is probably female. Along the lower edge of the plaque are two lines of an inscription engraved in the Cypriot syllabary. It reads: "Onasitimos dedicates this votive to the god, the great Apollo, in the temenos [temple precinct], in good fortune. III." The signs are filled with red color. The meaning of the number is unclear.

BIBLIOGRAPHY: Doell 1873, p. 48, pl. XI.1, no. 765; Cesnola 1877, p. 437, no. 2, pl. XLVIII, 1.2; Cesnola 1885, pl. LXXXV.558; Cesnola 1903a, pl. CXXX.2; Masson 1961, pp. 46, 280 n. 6, 286, pl. 47, no. 265; V. Karageorghis 1998a, p. 187, fig. 137.

416. Votive relief dedicated to Apollo

3rd century B.C.

Limestone

H. 20 cm (7 $\frac{7}{8}$ in.); W. 30.5 cm (12 in.)

74.51.2372 (Myres 1873)

Said to be from the temple at Golgoi

The lower border seems to be complete, whereas the other two sides appear to be chipped off. The upper register consists of a seated draped figure who is turned toward an altar that has a horned top and a grooved relief band around the middle. The composition of the lower register consists of two bearded male figures on the left



416

who run toward each other and seize each other's hands. Between them, below their hands, is what appears to be a tool shown in relief. Behind the figure on the right is a rectangular area, possibly a conventional indication of the gallery of a mine.

Above and to its right are two rows of an engraved inscription in the Cypriot syllabary. It reads: "Diaithemis dedicates [this votive] to the god Apollo with fortune." The signs are filled with red paint.

BIBLIOGRAPHY: Doell 1873, p. 49, pl. XI.2, no. 767; Cesnola 1877, p. 437, no. 6, pl. XLVIII, 2.6; Cesnola 1885, pl. LXXXV.556; Cesnola 1903a, pl. CXXXIII.1; Masson 1961, pp. 280 n. 6, 286–87, no. 266, pl. 48.1; Tatton-Brown 1984, p. 173, pl. XXXIII.7; V. Karageorghis 1998a, p. 187, fig. 136.

Objects of limestone—and, occasionally, terracotta—representing parts of the human body are known from antiquity, mainly from the Roman period. Eyes, ears, female breasts, legs, toes, arms, and the face were all represented in works from Etruria, Greece, and, particularly, Cyprus. They were dedicated in sanctuaries of the healing gods by sufferers who wished to invoke the help of the divinity. The site of Golgoi has produced a large number of such objects. Others have been found elsewhere on the island (for a general account and bibliography, see Hermary 1989, p. 449). They are now scattered in various museums, including the Musée du Louvre, Paris; the Pitt Rivers Museum, Oxford; the Cyprus Museum, Nicosia; and The Metropolitan Museum of Art.

Pieces of this type now in the Cesnola Collection were found at Golgoi. Whether they were dedicated to a specific healing god or to the main god of the sanctuary, Apollo, is not easy to determine. Not all of them are of the Roman period. There is another ear in the collection not shown here (74.51.5172 [Myres 1682]; Masson 1961, p. 293, no. 288; for a recent general discussion of these objects, see Masson 1998).

417. Votive face

4th or 3rd century B.C.

Limestone

H. 11 cm (4 $\frac{3}{8}$ in.); max. thickness 2.6 cm (1 in.)

74.51.5171 (Myres 1684)

Said to be from the temple at Golgoi

The reverse of the plaque is flat. This piece, which lacks a nose, was dedicated by a person who had an ailment affecting the eyes and mouth.

BIBLIOGRAPHY: Doell 1873, p. 54, pl. XIII.8, no. 797; Cesnola 1877, pp. 157–58; Cesnola 1885, pl. CXXIX.935.

418. Votive ear

4th or 3rd century B.C.

Limestone

H. 6.4 cm (2 $\frac{1}{2}$ in.)

74.51.2357 (Myres 1882)

Said to be from the temple at Golgoi

On the lobe are four engraved signs of the Cypriot syllabary, “to-po-to-e[-mi]” (I belong to a deaf [person]) (Masson 1961, pp. 293–94, no. 289).

BIBLIOGRAPHY: Cesnola 1877, p. 438, no. 18, pl. 3.18; Cesnola 1885, pl. CXXIX.933; Cesnola 1894, pl. CXLII.1055; Cesnola 1903a, pl. CXL.15; Masson 1961, pp. 293–94, no. 289; Masson 1998.

419. Votive toe

4th or 3rd century B.C.

Limestone

H. 7.5 cm (3 in.); L. 7.4 cm (2 $\frac{7}{8}$ in.)

74.51.5173 (Myres 1680)

Said to be from the temple at Golgoi

The piece was probably dedicated by someone who lost the other toes in an accident.

BIBLIOGRAPHY: Doell 1873, p. 54, pl. XIII.9, no. 798; Cesnola 1877, pp. 157–58; Cesnola 1885, pl. CXXIX.927.

420. Votive left foot

4th or 3rd century B.C.

Limestone

H. 19.4 cm (7 $\frac{5}{8}$ in.); L. (of foot):

22.7 cm (9 in.)

74.51.5179 (Myres 1678)

Said to be from the temple at Golgoi

BIBLIOGRAPHY: Cesnola 1885, pl. XXVIII.158.



417



418



419



420

The popularity of Apollo on Cyprus may have led to the frequent representation of Artemis (his twin) in the various sanctuaries of the god. In many cases her iconography corresponds to that of Aphrodite. For example, both are shown holding an apple or a pomegranate. The Cesnola Collection includes a number of Artemis images made of limestone. Many of their heads originally belonged to other works. The Artemis-Bendis type (cat. no. 422) is so called after the Thracian goddess who is probably a counterpart of Artemis. There are other such examples from Cyprus (e.g., Pryce 1931, p. 126, C382).

421. Artemis

Hellenistic (ca. 310–ca. 30 B.C.)

Limestone

H. 60.6 cm (23⁷/₈ in.)

74.51.2741 (Myres 1240)

Said to be from the ruins of a temple at Pyla discovered by R. Hamilton Lang

BIBLIOGRAPHY: Cesnola 1885, pl. CXVII.849; Vessberg and Westholm 1956, p. 89.



421

422. Artemis-Bendis

Hellenistic (ca. 310–ca. 30 B.C.)

Limestone

H. 78.7 cm (31 in.)

74.51.2477 (Myres 1350)

Said to be from the ruins of the temple of Apollo Hylates at Kourion

The head of the figure is not original. The votary stands in oriental dress with a Phrygian cap.

BIBLIOGRAPHY: Cesnola 1885, pl. CII.675; Vermaseren and de Boer 1986, p. 24, no. 2.

423. Pan or Opaon Melanthios

Hellenistic (ca. 310–ca. 30 B.C.)

Limestone

H. 32.3 cm (12³/₄ in.)

74.51.2735 (Myres 1115)

Said to be from the temple at Golgoi

The figure wears a long chlamys fastened with a knot at the chest. He holds a syrnix in his left hand and a hooked stick in his right. He

has goat's ears and horns at the top of his head.

The identification of the figure as Opaon Melanthios is based on epigraphical evidence. The name may have been given to a Hellenized Cypriot god. Most representations of the god lack artistic merit, but some noteworthy Hellenistic examples betray the influence of Greek



422



423

sculpture. It is tempting to suggest that the worship of Opaon Melanthios as a fertility god on Cyprus is a survival of the way in which the god Apollo was venerated in Arcadia. But Opaon Melanthios's cult is attested only in the Paphos district, at Amargetti, during the Roman period (Hermay 1994; Masson 1994). He might have been intro-

duced to the island earlier, perhaps in a form similar to the Greek god Pan. He might then have developed locally as a god of shepherds (see cat. no. 358), retaining some of his original qualities as Pan but also taking on other attributes that brought him closer to the ancestral fertility god of the island. Apart from those at Amargetti, inscrip-

tions or representations of Opaon Melanthios have been found throughout Cyprus, for example, at Lefkoniko, in the temple of Apollo at Idalion, in the temple of Aphrodite at Golgoi, and in the sanctuary of Apollo at Voni.

BIBLIOGRAPHY: Cesnola 1885, pl. CXIX.867; Myres 1946c, pp. 65, 67.



424

424. Childbirth scene

Hellenistic (ca. 310–ca. 30 B.C.)

Limestone

H. 16.5 cm (6½ in.); L. 25.1 cm (9⅞ in.)

74.51.2698 (Myres 1226)

Said to be from the temple at Golgoi

A standing attendant, whose head is missing, supports the mother from behind. At the foot of the couch on the opposite side a seated attendant holds the child.

There are several childbirth scenes in Cypriot coroplastic art of the Late Archaic or Classical period. This limestone group may be associated with the myth of Ariadne's giving birth at Amathus after having been abandoned by Theseus (cf. Bernhard and Daszewski 1986, pp. 1068–69).

BIBLIOGRAPHY: Doell 1873, p. 23, pl. VI.1, no. 74; Cesnola 1885, pl. LXVI.435.



425

426

425. Temple boy

Hellenistic (ca. 310–ca. 30 B.C.)

Limestone

H. 27.3 cm (10¾ in.)

74.51.2766 (Myres 1222)

Said to be from the ruins of a temple at Kourion

The temple “boy” is probably a girl. The lower portion, with the legs, is flat, as if in a relief.

BIBLIOGRAPHY: Cesnola 1885, pl. CXXXI.976; Myres 1946c, p. 66; Beer 1994, p. 83, pl. 196.a.

426. Temple boy

Hellenistic (ca. 310–ca. 30 B.C.)

Limestone

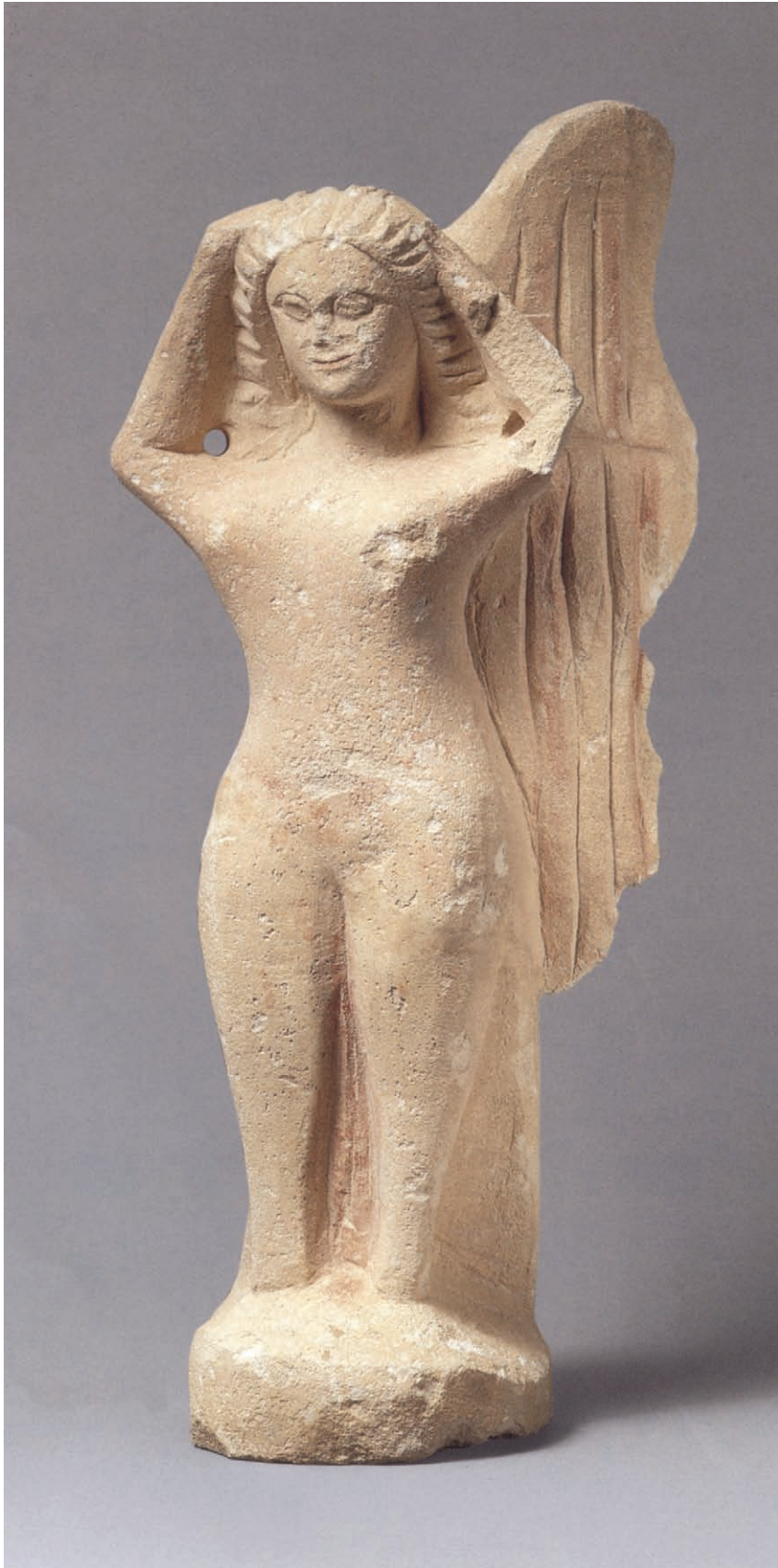
H. 34.6 cm (13⅝ in.); L. (of base): 46 cm (18⅞ in.)

74.51.2784 (Myres 1212)

Said to be from the ruins of a temple at Kourion

The drapery covers the figure's buttocks, but his groin is exposed. He holds a tortoise in his left hand and an unidentifiable object in his right.

BIBLIOGRAPHY: Cesnola 1885, pl. CXXXI.978; Myres 1946c, p. 66; Hadzisteliou-Price 1969, p. 107 n. 79; Beer 1994, p. 83, pl. 197.a–e, no. 2.



427. Siren

Hellenistic (ca. 310–ca. 30 B.C.)

Limestone

H. 33.5 cm (13¼ in.)

74.51.2680 (Myres 1090)

Said to be from Salamis

The figure stands on an elliptical plinth. She has a human head, arms, torso, and breasts. The legs are those of a bird. Both arms are raised to her head, probably to tear her hair in mourning. Red colors paint the lips. There are traces of red paint on the body and between the legs.

Myres identified this figure as a harpy or a siren (1914, p. 170, no. 1090). Harpies are not known in the iconography of Cyprus, but the siren, as a guardian figure, is common on funerary monuments from the Archaic and later periods.

BIBLIOGRAPHY: Cesnola 1885, pl. LVII.368.



428. Veiled lady

1st century B.C.

Limestone

H. 191.8 cm (75½ in.)

74.51.2456 (Myres 1404)

Said to be from the ruins of Golgoi

This votive statue belongs to a group of Late Hellenistic works representing draped female figures, known as the “Herculaneum Maiden” type, after the site where such pieces became known at an early date. They stand imposingly and are dressed, according to Late Classical tradition, in a chiton and a himation (cf. Vessberg and Westholm 1956, pp. 87–88). The body and head of this figure are broken in the back, and the feet are missing.

BIBLIOGRAPHY: Cesnola 1885, pl. CXVIII.855; Vessberg and Westholm 1956, pp. 87–88, pl. IX.3.

*Funerary Monuments***429. Cippus**Roman (ca. 30 B.C.–ca. A.D. 330),
early 3rd century A.D.

Limestone

H. 107.9 cm (42½ in.)

74.51.2268 (Myres 1952)

Said to be from Larnaca

The cippus has an engraved inscription in Greek capital letters that translates: “Good Olympianos, farewell.”

Funerary cippi of this type are common on Cyprus. Each is engraved with a standard farewell message, which gives the name of the deceased and, occasionally, the name of the father or spouse of the person. Sometimes words of encouragement are added, such as

“no one is immortal.” Cippi were used as funerary markers from the Late Hellenistic until the end of the Roman period.

BIBLIOGRAPHY: Cesnola 1885, pl. CXLVI.1151; Cesnola 1903b, no. 44.





430. Funerary stele

Roman (ca. 30 B.C.–ca. A.D. 330),
probably 1st century A.D.

Limestone

H. 129.5 cm (51 in.); W. (at the top):
76.2 cm (30 in.)

74.51.2488 (Myres 1397)

The architectural frame and the pose of the human figure are characteristic of a small group of funerary stelai that date from the beginning of the Roman imperial period (cf. Hermary 1989, p. 478, no. 990).

431. Seated woman and her maid

ca. A.D. 100

Limestone

H. of woman (with plinth):
109.2 cm (43 in.); H. of maid (with
plinth): 80 cm (31½ in.)

74.51.2490 (Myres 1381)

Said to be from the necropolis
at Golgoi

The front of the maid's plinth is inscribed: "Zoilos of Golgoi made [it]." The maid holds a disk-shaped object in her left hand, possibly a mirror. At the front of her drapery is what appears to be a hieratic tasseled band. This piece may imitate Attic stelai.

The seated woman is obviously the deceased. Her deeply drilled honeycomb hairstyle and her side curls recall Flavian fashion and indicate that the stele dates from about A.D. 100. Funerary stelai are not usually signed, so the inscription is rare. This is an example of a provincial work by a native sculptor who upheld local Hellenistic traditions at a time when marble and bronze statuettes were being imported to the island from Greece



431

(Vermeule 1976, pp. 57–58; Connelly 1988, pp. 9–10).

BIBLIOGRAPHY: Cesnola 1885,
pl. CXXXVIII.1032; Masson 1971b,

pp. 316 n. 54, 330 nn. 113, 115, fig. 18;
Vermeule 1976, pp. 57–58, 69,
fig. 11–24; Connelly 1988, pp. 9–10,
pl. 6, fig. 21.

COROPLASTIC (TERRACOTTA) ART

The term “temple boy” is used for a type of figure most frequently carved from limestone (cf. cat. nos. 362–64 and 425, 426) but also mold-made in terracotta. These sculptures depict boys of about two years, usually seated, with one leg bent, and shown nude or wearing a short tunic that allows the genitalia to be seen. On some, a band with amulets and seals hangs across the chest. Temple boys have been found mainly in sanctuaries in eastern Cyprus but also in the sanctuary of Apollo Hylates at Kourion. Similar figures occur in the Levant, the Aegean, and the Punic world. They date from the fifth to the third century B.C. (cf. Beer 1994).

These figures have been interpreted in several ways. Some propose that parents dedicated them in the sanctuary of a male god, such as Apollo or Eshmun (a Phoenician god of healing), so that the boy would be protected after a certain age. They may also have been dedicated by parents who wished to have a male child. Other hypotheses suggest that the figures represent boys who were servants in a temple—or who were destined to become male prostitutes. Laffineur is probably right in proposing that these sculptures were placed in temples to commemorate a rite of passage in the life of a boy and to place him under the protection of a divinity (Laffineur 1994).

More than two hundred examples of temple boys are known. Several have only the head preserved (for a short discussion, see Hermary 1989, pp. 69–77).



432

432. Temple boy

ca. 325–300 B.C.

Terracotta

H. 34.6 cm (13⁵/₈ in.)

74.51.1449 (Myres 1463)

Said to be from the temple of Apollo Hylates at Kourion

The figure is mold-made and hollow. The head, prepared separately, was pressed into a mold that left a hole at the back, which

was then filled with coils of clay.

A string of seals, amulets, and rings, each made separately out of clay, hangs across the chest. The garment is covered with an undercoat of white paint. The figure was wearing shoes, whose color has now faded.

BIBLIOGRAPHY: Cesnola 1894, pl. xxxvi.297; Beer 1994, p. 55, pls. 92, 93.a,b, no. 187.



433

433. Temple boy

3rd century B.C.

Terracotta

H. 12.1 cm (4¾ in.)

74.51.1607 (Myres 2293)

Said to be from the temple of
Apollo Hylates at Kourion

The figure is mold-made and
hollow.

BIBLIOGRAPHY: Cesnola 1894,
pl. XLIV.346.



434

434. Head of a youth

Hellenistic (ca. 310–ca. 30 B.C.)

Terracotta

H. 14.1 cm (5 $\frac{5}{8}$ in.); L. (of face):
7.6 cm (3 in.)

74.51.1457 (Myres 1473)

Said to be from the temple of
Apollo Hylates at Kourion

The head is mold-made and
hollow.

BIBLIOGRAPHY: Cesnola 1894,
pl. LIX.488.



435

435. Head of a youth

Hellenistic (ca. 310–ca. 30 B.C.)

Terracotta

H. 14.3 cm (5 $\frac{5}{8}$ in.); L. (of face):
9.2 cm (3 $\frac{5}{8}$ in.)

74.51.1454 (Myres 1471)

Said to be from Kythrea

There is a hole at the top of the
head, which is mold-made and
hollow.

BIBLIOGRAPHY: Cesnola 1894,
pl. XXX.251.



436

436. Head of a youth

Hellenistic (ca. 310–ca. 30 B.C.)

Terracotta

H. 19 cm (7½ in.); L. (of face):

9.7 cm (3⅞ in.)

74.51.1453 (Myres 1466)

Said to be from the temple of
Apollo Hylates at Kourion

The head, which is mold-made,
has a hole at the back.

BIBLIOGRAPHY: Cesnola 1894,
pl. LX.502.



437

437. Head of a youth

Hellenistic (ca. 310–ca. 30 B.C.)

Terracotta

H. 12.7 cm (5 in.)

74.51.1456 (Myres 1462)

Said to be from Kythrea

The head is mold-made and
hollow.

BIBLIOGRAPHY: Cesnola 1894,
pl. LIX.494.



438



439

Figurines

The Hellenistic and Roman periods witnessed an increase in the manufacture of terracotta figurines. Because most were now made in molds, an artist could mass-produce the same composition and could vary a design simply by modifying the mold. Both molds and figurines were objects of trade, and similar subjects treated in similar styles were produced in many locations across the Hellenistic world. It is therefore often difficult to determine the origin of a figurine. The crouching boy (cat. no. 442), for example, was made from the same mold (or a similar one) as a figurine found on the island of Rhodes (Higgins 1954, p. 95, no. 268). Most figurines excavated on Cyprus come

from tombs and houses, but they are sometimes found in sanctuaries and temples as well.

Artists drew on a wider variety of subjects than previously. Many of the subjects Cypriot sculptors traditionally preferred were still represented, such as horses and riders (cat. no. 439), musicians (cat. no. 440), and water bearers (cat. no. 446). In addition to these, foreigners, as distinguished by physical features or costume (cat. nos. 438, 439, and 441), and people rarely depicted before, such as children, the elderly, the poor, and slaves, now frequently appeared in terracotta (cat. no. 442). Images of gods from the Greek pantheon were also popular. Aphrodite and her son and servant, Eros, had par-

ticular significance on Cyprus, the legendary birthplace of the goddess. In the Hellenistic and Roman periods Eros was most often represented as an infant, or *putto* (cat. nos. 448, 449). MER

438. Warrior

1st century B.C.–1st century A.D.
Terracotta

H. 16.2 cm (6 $\frac{3}{8}$ in.)

74.51.1708 (Myres 2348)

Said to be from Kythrea

The relief depicts a heroic nude warrior who carries a large shield. He wears a Phrygian helmet such as that worn by Alexander the Great's Macedonian soldiers.

MER

BIBLIOGRAPHY: Cesnola 1894, pl. XLIII.340.



440

439. Horse and rider

3rd century B.C.

Terracotta

H. 18.3 cm (7¼ in.)

74.51.1665 (Myres 2300)

Said to be from Kition

MER

BIBLIOGRAPHY: Cesnola 1894, pl. LXXIII.665; Winter 1903, p. 300, no. 6; McClees 1924, p. 11; Riis 1942, p. 203.

440. Musician

1st century B.C.–1st century A.D.

Terracotta

H. 13.8 cm (5⅜ in.)

74.51.1673 (Myres 2229)

Said to be from Kition

The figure plays a *kithara*, a type of lyre.

MER

BIBLIOGRAPHY: Cesnola 1894, pl. XXXIV.283.



441

441. Dancer (Attis?)

3rd century B.C.

Terracotta

H. 18.4 cm (7¼ in.)

74.51.1710 (Myres 2299)

Said to be from Kythrea or Soli

The dancer wears a typically Phrygian costume. He may be Attis, companion of Cybele (the Phrygian mother goddess), or one of his followers. According to legend, Attis went mad after Cybele discovered his infidelity. Cults of Attis and Cybele spread to the Greek

world from Asia Minor in the fourth century B.C. This figurine and others of a similar composition may recall ecstatic dances that are thought to have been included in the festival dedicated to Attis each spring. The fabric of the clay indicates that the figurine was made on Cyprus (Connelly 1990, p. 96).

MER

BIBLIOGRAPHY: Cesnola 1894, pl. XXXVIII.307; Connelly 1990, pp. 96–97.



442

442. Crouching boy

Hellenistic (ca. 310–ca. 30 B.C.)

Terracotta

H. 9.2 cm (3⁵/₈ in.)

74.51.1701 (Myres 2320)

Said to be from Kourion

Figurines of seated and crouching black boys were popular and have also been found in Egypt, Rhodes, Corinth, and Sicily.

MER

BIBLIOGRAPHY: Cesnola 1894, pl. LXXXII.739; Beardsley 1929, p. 17, no. 16; V. Karageorghis 1988a, p. 42, no. 34.



443

443. Vase in the form of a sleeping boy

Hellenistic (ca. 310–ca. 30 B.C.)

Terracotta

H. 20.8 cm (8¹/₈ in.)

74.51.2263 (not in Myres)

The sleeping boy's nakedness and exhausted state suggest that he is a slave or servant. Vases in the shape of seated or crouching Africans date from the Late Classical

through the Hellenistic period. The boy has slight projections on his head that may be horns. Images of black people often were given characteristics of satyrs (woodland creatures associated with Dionysos). Blacks and the mythological satyrs were considered to be on the margins of the Greek world and were therefore exotic and popular subjects for Hellenistic artists. Vases of



444

this type probably held perfumed oils (Lunsingh Scheurleer 1993).

MER

BIBLIOGRAPHY: Cesnola 1877, p. 456; McClees 1933, p. 123.

444. *Askos* in the shape of a lion
Roman (ca. 30 B.C.–ca. A.D. 330),
2nd century A.D.

Terracotta

H. 11.4 cm (4½ in.); L. 14.9 cm
(5⅞ in.)

74.51.1666 (Myres 2349)

MER

BIBLIOGRAPHY: Cesnola 1894,
pl. LXXIV.669.



445

445. *Woman with casket*
Hellenistic (ca. 310–ca. 30 B.C.),
1st century B.C.

Terracotta

H. 26.2 cm (10¼ in.)

74.51.1583 (Myres 2211)

The small chest that the woman holds is a type of container used to hold objects such as jewelry, toiletries, or scrolls. The box may be a gift for a god.

MER

BIBLIOGRAPHY: Cesnola 1894,
pl. XXXIX.315.



446

446. Water bearer

1st century B.C.–1st century A.D.

Terracotta

H. 15.2 cm (6 in.)

74.51.1720 (Myres 2215)

Water bearers played important roles in the religious ceremonies of ancient cults. The fetching of water was also an essential part of everyday life. Classical *hydriaphorai* were portrayed as young women; this depiction of a mature woman is

evidence of Hellenistic interest in the different stages of life.

MER

BIBLIOGRAPHY: Cesnola 1894, pl. XX.157.

447. Head-shaped jug

Hellenistic (ca. 310–ca. 30 B.C.) or Roman (ca. 30 B.C.–ca. A.D. 330), late 1st century B.C.

Magenta Ware



447

H. 15.1 cm (6 in.)

74.51.541 (Myres 1728)

Many Magenta Ware flasks in the shape of women's heads, including this example, have been found in Cypriot tombs. The face on the vessel was made in a mold, while the back, base, and neck of the jug were formed by hand. Incised diagonal lines indicate rows of cork-screw curls around the face, a motif that often characterizes Egyptian



448

subjects such as Isis. Other vases of this type found on Cyprus have additional Egyptian attributes (Michaelides 1997, p. 142).

The hemispherical projections above the forehead appear on related vases, where they are recognizable as the clusters of ivy berries worn by followers of Dionysos. Similar vases (such as one in The Metropolitan Museum of Art, 46.11.46, not illustrated here) have been identified as depicting Dionysos, but those found on Cyprus are usually identified as representations of women.

MER

BIBLIOGRAPHY: Cesnola 1877, p. 402, fig. 13; Michaelides 1997, p. 140, pl. XLVI.C.

448. Eros
1st century B.C.—1st century A.D.
Terracotta
H. 10.6 cm (4 $\frac{1}{8}$ in.)
74.51.1596 (Myres 2303)
Said to be from the temple of Artemis Paralia at Kition

The cap this Eros wears is similar to one called a *causia* that originated in Macedonia. Other examples of the cap are found in Cypriot art, where it is most often worn by votive figures of young boys.

MER



449

BIBLIOGRAPHY: Cesnola 1894, pl. XLVI.363; Sjöqvist 1955, p. 47, no. 19.

449. Eros
1st century B.C.—1st century A.D.
Terracotta
H. 15.1 cm (6 in.)
74.51.1745 (Myres 2305)
Said to be from the temple of Apollo Hylates at Kourion

Although the figure has no wings and may therefore be identified as a mortal child, he holds an apple and a dove, attributes of Aphrodite that suggest Eros in his role as Aphrodite's attendant.

MER

BIBLIOGRAPHY: Cesnola 1894, pl. XLII.333.

POTTERY

The Cesnola Collection contains examples of pottery types that were popular not only on Cyprus but throughout the Mediterranean. Vessels were traded in great numbers in the post-Classical period. Much of the fine tableware found on Cyprus—such as the Red Slip Ware jug (cat. no. 455), probably made in Tunisia—was imported, along with amphorae that contained products such as olive oil and wine. The amphora to the right (cat. no. 450) carried wine from Rhodes.

The practice of elaborately painting vases lost favor to less time-consuming methods. Red Slip Ware (cat. nos. 454, 455) was often decorated with motifs that were made in molds and pressed onto vases before firing. In the Barbotine technique, soft, wet clay was trailed and pressed onto the cup before firing (cat. no. 457). Mold-made cups (cat. no. 456) were stained with a lead-based glaze that turned green upon firing and was especially common in the eastern Mediterranean. The cups have thin, delicate walls, in imitation of costlier vessels made from glass or metal.

Vases in the shapes of animals are known to have been made on Cyprus from the Bronze Age on (cat. nos. 21, 38, 39, 45, 63, 73, and 126, among others). Examples dating from the Hellenistic and Roman periods were mass-produced from molds (cat. no. 444). Vases in human form also appear frequently at this time and often depict subjects with foreign characteristics (cat. nos. 443, 447). *Lagynoi* are oil flasks characterized by a cylindrical neck placed atop a squat body with a



450



451

pronounced shoulder. They were common throughout the Hellenistic world and may imitate metallic prototypes. The type appears on Cyprus at the beginning of the Hellenistic I period in Plain White, Glazed Painted, and White Painted wares. The two *lagynoi* below (cat. nos. 451, 452) bear inscriptions in the Greek alphabet. Several such inscribed pieces are thought to be of Cypriot origin (cf. V. Karageorghis 1971a, pp. 368 n. 59, 370, fig. 75).

MER and VK

450. Amphora

Hellenistic (ca. 310–ca. 30 B.C.),
300–100 B.C.

Terracotta

H. 81.2 cm (32 in.)

74.51.357 (not in Myres)

From Rhodes, said to be from Idalion

Inscribed left handle:

Ε[πι πυ]θογε νευς Δευτερου Παναμου; right handle: Ηφαιστωνος, caduceus

The amphora's characteristic shape was practical for efficient storage. It would have been stacked



452

with other vessels in rows, with its pointed end fitting between the necks of the amphorae below. Stamped inscriptions on the amphora's handles reveal the month the amphora was made, the name of the magistrate in office at the time, and the name of the amphora's maker.

MER

BIBLIOGRAPHY: Cesnola 1894, pl. CXLIV, no. 1068.

451. Lagynos

Hellenistic (ca. 310–ca. 30 B.C.)

White Painted Ware

H. 19.7 cm (7¾ in.)

74.51.386 (Myres 959)

Said to be from Kiti

On the neck, opposite the handle, is an inscription in Greek capital letters that reads: "ΕΡΩC" (Eros). A horizontal row of solid "flames," or triangles, hangs from a band around the upper part of the neck.

BIBLIOGRAPHY: Cesnola 1894, pl. CXLIII.1066; Cesnola 1903b, no. 10; Vessberg and Westholm 1956, p. 65, fig. 28, no. 10.



453

452. Lagynos

Hellenistic (ca. 310–ca. 30 B.C.)

White Painted Ware

H. 22.5 cm (8⅞ in.)

74.51.390 (Myres 958)

Said to be from Kiti

The decoration is in orange to dark brown semigloss paint. On the neck, opposite the handle, an inscription in Greek capital letters reads: "KITIAC" (Kitias [a proper name]).

BIBLIOGRAPHY: Cesnola 1877, p. 431, no. 42; Cesnola 1894, pl. CXLIII.1067; Cesnola 1903b, no. 11; Vessberg and Westholm 1956, p. 65, fig. 28.6; V. Karageorghis 1962, p. 364 n. 1.

453. Spouted vase with lid

Cypriot, Hellenistic (ca. 310–ca. 30 B.C.)

Terracotta

H. (with lid): 30.8 cm (12⅞ in.)

74.51.375 (Myres 1727)

From earliest times, Cypriot vessels—particularly of clay—show a predilection for spouts. The shape is unusual, but the ornament is even more so.

JRM

454. Bowl

Roman (ca. 30 B.C.–ca. A.D. 330),
1st century A.D.

Red Slip Ware

H. 11.4 cm (4½ in.); diam. 15.9 cm
(6¼ in.)

74.51.385 (Myres 986)

Said to be from Kition

The shape of this bowl is derivative of Italian forms. The twelve dancing and flute-playing nude figures who circle the exterior are caricatures of dwarfs. They are comical in appearance, wearing only Phrygian caps and displaying grossly exaggerated genitals. Dwarfs were popular entertainers in the Hellenistic and Roman periods. Representations of performing dwarfs were used as domestic decoration—as statuettes, on pavement mosaics, on terracotta oil lamps, and on tableware such as this bowl. Their depiction may have been considered protection against the evil eye. MER

BIBLIOGRAPHY: Cesnola 1877,
p. 230; Cesnola 1894, pl. CXXXII.979.

455. Jug

Roman (ca. 30 B.C.–ca. A.D. 330),
3rd century A.D.

Red Slip Ware

H. 15.4 cm (6⅞ in.)

74.51.383 (Myres 985)

A vertical palm branch divides the jug into two fields. Within them, the details of the applied motifs are unclear. On one side a crouching figure wearing a Phrygian cap holds a square object. An animal with its head turned backward is on the other side. A leaf spray decorates the handle. MER

BIBLIOGRAPHY: Vessberg and Westholm 1956, p. 71, no. 32.3; Hayes 1972, p. 194, no. 41.

456. Cup

Roman (ca. 30 B.C.–ca. A.D. 330),
late 1st century B.C.–
early 1st century A.D.

Terracotta

H. 6.7 cm (2⅝ in.); diam. 9.7 cm
(3⅞ in.)

74.51.389 (Myres 989)

The cup's shape is based on a silver prototype and is one of the most common among green-glazed vessels. MER

BIBLIOGRAPHY: Richter 1916, p. 65,
fig. 4; Hochuli-Gysel 1976, p. 231,
no. 2, pl. 37.2.

457. Cup

Roman (ca. 30 B.C.–ca. A.D. 330),
ca. A.D. 100

Terracotta

H. 6.2 cm (2½ in.); diam. 9.9 cm
(3⅞ in.)

74.51.373 (Myres 991)

The cup originally had two handles. MER

BIBLIOGRAPHY: Goldman 1950,
fig. 170c; Vessberg and Westholm
1956, pp. 67–68, fig. 30, no. 10.

458. Cup

Late Hellenistic (ca. 310–
ca. 30 B.C.), 200–150 B.C.

Terracotta

H. 6.4 cm (2½ in.); diam. 8.3 cm
(3¼ in.)

74.51.5843 (not in Myres)

MER

454



455



456



457



458





BRONZE AND IRON OBJECTS

Mirrors

Bronze mirrors had a long tradition on Cyprus, beginning in the Late Bronze Age. They were particularly popular from the Late Archaic through the Roman period. A type that dates from the sixth century B.C. (cat. no. 459) is made of cast metal. The tang below a “capital” would have been inserted into a handle of wood or ivory (cf. Gjerstad 1948, pp. 142–43, 215, fig. 25). Box mirrors of the Hellenistic and Roman periods (cat. nos. 460, 461) consist of a pair of disks, hinged together. On the front they are flat,

polished, and often silvered. The back is unpolished and decorated with concentric circles in relief or groups of incised concentric circles. A parallel to catalogue number 461 was found in a Roman tomb in Palaepaphos, but the attachments on the swinging handle are in the form of human busts (V. Karageorghis 1961, pp. 292–93, fig. 45).

459. Mirror

6th century B.C.

Bronze

Diam. 15.9 cm (6¼ in.); L. (with tang): 21.6 cm (8½ in.)

74.51.5416 (Myres 4794)

BIBLIOGRAPHY: Richter 1915, p. 254, fig. 740, no. 740.

460. Mirror cover

Hellenistic (ca. 310–ca. 30 B.C.) or

Roman (ca. 30 B.C.–ca. A.D. 330)

Bronze

Diam. 11.6 cm (4⁵/₈ in.)

74.51.5405 (Myres 4806)

BIBLIOGRAPHY: Richter 1915, p. 269,

fig. 784, no. 784; Vessberg and West-

holm 1956, p. 114, fig. 33, no. 16.

461. Mirror cover

Roman (ca. 30 B.C.–ca. A.D. 330)

Bronze

Diam. 11.1 cm (4³/₈ in.); L. (withhandle): 15.9 cm (6¹/₄ in.)

74.51.5417 (Myres 4811)

Said to be from Idalion

BIBLIOGRAPHY: Cesnola 1903a,

pl. LXI.1,2; Richter 1915, p. 270,

fig. 789, no. 789; Gjerstad 1948,

p. 143, fig. 25.7 (gives a date of

Cypro-Classical II).

462. Two pairs of waterspouts

Roman (ca. 30 B.C.–ca. A.D. 330)

Bronze

Diam. 9.2 cm (3⁵/₈ in.) (74.51.5675,.5676), 13 cm (5¹/₈ in.) (74.51.5677,

.5678)

74.51.5675–.5678 (Myres 5015–18)

Said to be from Kourion

These two pairs of waterspouts share structural similarities. Despite the stylistic differences between the lion's heads, one must allow for the possibility that they originally belonged to one fountain. The two smaller heads are attached to a bronze tube of about 12 cm (4³/₄ in.) in length, encased in lead, while the larger heads are attached to a tube of about 7 cm (2³/₄ in.) in length. JRM

BIBLIOGRAPHY: Richter 1915,

pp. 166–67, nos. 406–9.



462



462



463

463. Ram

Hellenistic (ca. 310–ca. 30 B.C.) or
Roman (ca. 30 B.C.–ca. A.D. 330)

Bronze

H. 5.4 cm (2 $\frac{1}{8}$ in.); L. 6.4 cm
(2 $\frac{1}{2}$ in.)

74.51.5625 (Myres 5024)

Thick fleece with a lightly punctured surface surrounds the neck. Myres considered this statuette to be Egyptian, from the Ptolemaic or Graeco-Roman period (1914, p. 499, no. 5024).

464. Eros

Roman (ca. 30 B.C.–ca. A.D. 330)
Bronze

H. 9.7 cm (3 $\frac{7}{8}$ in.)

74.51.5579 (Myres 5029)

Eros is depicted holding his bow in the left hand and drawing an arrow from his quiver with the right hand. The pose is a time-honored one that probably originated with the goddess Artemis and was then applied to other mythological archers. This variant of Eros appears in numerous media in Roman times. JRM

BIBLIOGRAPHY: Richter 1915, p. 120, no. 229.



464



465

465. Athena
 Roman (ca. 30 B.C.–ca. A.D. 330),
 2nd–3rd century A.D.
 Bronze
 H. 11 cm (4 $\frac{3}{8}$ in.)
 74.51.5578 (Myres 5028)

This slight piece is a distant reminiscence of the Athena Parthenos, depicted with a helmet, a spear held vertically in the right hand, and the garment belted at the waist with an overfold. Such bronzes cir-

culated widely throughout the Roman world. JRM

BIBLIOGRAPHY: Richter 1915, p. 115, no. 215.

GLASS

Objects of glass began to be imported from Egypt into Cyprus during the Late Bronze Age. The manufacture of glass on the island dates from as early as the fourteenth and thirteenth centuries B.C. (Seefried 1986, pp. 145–46). Variegated, or polychrome, glass was probably imported from both Egypt and Phoenicia. Some scholars have suggested that variegated glass was produced on Cyprus also, but there is no archaeological evidence to substantiate the claim. It is true, however, that some of the variegated-glass examples from Cyprus are peculiar to the island because they differ in their typology from those in Egypt and Phoenicia. This supports the idea that some variegated glass was produced on Cyprus (Seefried 1986, p. 147).

The earliest glass found on Cyprus is variegated glass of the type modeled around a removable sand core, a technique that appeared in Egypt during the 17th Dynasty (second millennium B.C.) and flourished later in the sixth century B.C. in the Greek colony of Naukratis (for a general account of glass on Cyprus, see Seefried 1974, pp. 147–48, and Seefried 1986). In this section, some of the types known throughout the Mediterranean are represented.



466. Alabastron

Cypriot, Hellenistic (ca. 310–ca. 30 B.C.), Mediterranean Group III, 2nd–1st century B.C.
Glass

H. 13.7 cm (5 $\frac{3}{8}$ in.)

74.51.319 (Myres 5058)

Most of the known examples of this type of alabastron have been found on Cyprus, an indication that they were made there. They were, however, widely exported, reaching as far as Italy. One such

piece, probably intended for the Roman market, was recovered from an ancient shipwreck dated to about 80 B.C., found at Antikythera, off the southern coast of the Peloponnese. For comparable examples, see Grose 1989, pp. 123 (class II:E; alabastron form III:5), 168, no. 166; Weinberg 1992, p. 92, no. 32.

CL

467. Amphoriskos

Cypriot, Late Hellenistic, Mediterranean Group III, 1st century B.C.
Glass

H. 17.2 cm (6 $\frac{3}{4}$ in.); diam. 4.9 cm (1 $\frac{7}{8}$ in.)

74.51.320 (Myres 5054)

Said to be from a tomb at Idalion

Similar vessels have been found throughout the eastern Mediterranean region, from the Black Sea to the Syrian coast. Some are thought

to have been made in Cyprus, from which they could easily have been distributed via the maritime trade routes. A distinctive feature of these late examples of core-formed glass is the use of translucent glass for the handles and knob base (cf. Grose 1989, pp. 123–24 [class II:E; amphoriskos form III:2B], 172, no. 172; Weinberg 1992, pp. 92–93, no. 33). CL

BIBLIOGRAPHY: Cesnola 1877, pl. III; Cesnola 1903a, pl. LXXVI.4; Fossing 1940, p. 120 n. 1.

468. Unguentarium

Eastern Mediterranean, Early Hellenistic, Mediterranean Group II, 3rd century B.C.
Glass

H. 8.6 cm (3⅜ in.)

74.51.325 (Myres 5053)

Although examples of this type of core-formed glass are found throughout the eastern Mediterranean and Black Sea area, they are especially common on Cyprus. Whether they were made there or the island was a major stopping point on the trade routes that aided their distribution remains uncertain. For similar unguentaria, or perfume bottles, see Grose 1989, pp. 121–22 (class II:G; unguentarium form II:2), 166, no. 158; Weinberg 1992, p. 93, no. 34. CL

BIBLIOGRAPHY: Cesnola 1877, pl. III; Fossing 1940, p. 117 n. 3.

469. Eye beads

Phoenician, Hellenistic (ca. 310–ca. 30 B.C.), ca. 300–ca. 70 B.C.
Glass

Average diam. 1–1.3 cm (⅜–½ in.)

74.51.316 (Myres 5799)

The beads formed a necklace that

probably had an apotropaic as well as a decorative purpose. Beads are some of the earliest objects made in glass, and examples have been found in archaeological contexts dating from the third millennium B.C., long before the first glass vessels were made. Nevertheless, beads remain some of the most difficult objects to date, since the same shapes and types remained in use for long periods. See Stern and Schlick-Nolte 1994, p. 198, no. 41, for comparable beads. CL

The invention of glassblowing in the mid-first century B.C. made glass vessels inexpensive and readily available throughout the Roman world. Cyprus was one of many locales for glass manufacture. Two examples illustrated here are of mold-blown glass. One (cat. no. 472) depicts two heads, and the other (cat. no. 470) a bunch of grapes. Mold-blown glass vessels are particularly attractive and were common from the first century B.C. to the first century A.D. (Vessberg and Westholm 1956, pp. 159, 203). The jar (cat. no. 471) is of free-blown glass and has parallels from the third and fourth centuries A.D.

470. Grape flask

Eastern Mediterranean, Roman (ca. 30 B.C.–ca. A.D. 330), late 1st–2nd century A.D.
Glass

H. 4.6 cm (1¾ in.)

74.51.317 (Myres 5764)

Mold-blown containers in the shape of a dried date or a bunch of grapes were produced in large quantities by Roman glasshouses in Syria. This example, however, is

an unusual miniature version for which no exact parallel has been found. For other grape-bunch-shaped bottles, see Stern 1995, p. 180, nos. 109–10. CL

471. Jar

Syro-Palestinian, Roman (ca. 30 B.C.–ca. A.D. 330), 4th–5th century A.D.

Glass

H. 4 cm (1⅝ in.); diam. 4.43 cm (1¾ in.)

74.51.197 (Myres 5745)

Jars with openwork zigzag trails between rim and shoulder are found most commonly in Syria (cf. Hayes 1975, p. 115, no. 443), but the type also appears among Late Roman glassware made in Egypt. This is an unusually small example; it was probably used as a cosmetic jar. CL

472. Double-head-shaped flask

Eastern Mediterranean, Roman (ca. 30 B.C.–ca. A.D. 330), ca. A.D. 200–220

Glass

H. 8 cm (3⅛ in.); diam. 4.46 cm (1¾ in.)

74.51.318 (Myres 5763)

The two similar idealized heads may have been intended to represent Medusa. Mold-blown glass and terracotta plastic vases in the form of human heads were popular throughout the Roman period, but double-head-shaped vessels are restricted to glass and generally represent figures such as Dionysos, Eros, or Medusa (see Stern 1995, pp. 201–46, especially p. 235, no. 152). CL

BIBLIOGRAPHY: Vessberg 1952, p. 136.



473



474

LAMPS

Three of the lamps that follow belong to a group with pictorially decorated disks. In several cases the relief decoration is blurred, an indication that the disk is a secondary cast of the original lamp. These pieces (cat. nos. 473–75) were probably made on Cyprus; other examples from the same molds have been found on the island. Some lamps having a sharper

relief image date from the first century A.D. and may have been imported from Italy (Vessberg and Westholm 1956, p. 188, type 10a). The themes represented here, of gladiators and gladiators' arms, were popular on lamps (cf. Vessberg and Westholm 1956, p. 123, fig. 38.10; Oziol 1977, pp. 122–23, 142–44, pl. 17, nos. 303–11, pl. 22, nos. 402–12). The theme of Herakles (see cat. no. 475) is unusual.

473. Red-glazed lamp

A.D. 40–100

Terracotta

L. 8.7 cm (3⅜ in.); H. 2.4 cm (1 in.)
74.51.1850 (Myres 2642)

The upper disk-shaped section, which was made from a mold, is concave and has a filling hole for oil. Its decoration consists of a gladiator wearing a crested helmet and holding a shield in his left hand (cf. Bailey 1988, pp. 57, 303, pl. 63, fig. 57, no. Q2391).



475

474. Red-glazed lamp

A.D. 40–100

Terracotta

L. 8.9 cm (3½ in.); H. 2.4 cm (1 in.)

74.51.1849 (Myres 2927)

The upper disk-shaped section, which was made from a mold, is concave and has a filling hole in the center. Its decoration consists of a gladiator's weapons (cf. Bailey 1988, pp. 58–59, 303, pl. 63, fig. 68, no. Q2393).

475. Red-glazed lamp

A.D. 40–100

Terracotta

L. 9.5 cm (3¾ in.); H. 2.4 cm (1 in.)

74.51.1829 (Myres 2579)

The lamp's upper disk-shaped section, which was made from a mold, has a filling hole in the center. Its decoration consists of two parallel clubs of Herakles, which flank his skyphos (cf. Bailey 1988, pp. 51–52, 303, pl. 63, fig. 61, no. Q2399).



476

476. Red-glazed lamp

1st century A.D.

Terracotta

L. 18.8 cm (7¾ in.); H. 10.5 cm

(4⅞ in.)

74.51.2079 (Myres 2569)

On one end is a raised, mold-made, triangular attachment above a vertical loop handle. The concave disk has a perforation in the center and a ring decorated with radiating petals in relief. The triangular handle is decorated with an anthemion in relief. Lamps of this usually large type were probably imported from Italy (Vessberg and Westholm 1956, p. 189, type 12; Oziol 1993, p. 48).

BIBLIOGRAPHY: Cesnola 1894, pl. CXL.1031.



JEWELRY AND GEMS

477. Pair of earrings

Greek, late 4th–3rd century B.C.
Gold

H. 1.7 cm ($\frac{5}{8}$ in.) (74.51.3458),

1.5 cm ($\frac{5}{8}$ in.) (74.51.3459)

74.51.3458, .3459 (Myres 3458, 3459)

The terminals are in the form of antelope's or gazelle's heads, a common type in the early Hellenistic period.

JRM

BIBLIOGRAPHY: Pierides 1971, pl. 21.

478. Pair of earrings

Greek, 2nd–1st century B.C.

Gold and carnelian

Diam. 2.2 cm ($\frac{7}{8}$ in.)

74.51.3467, .3468 (Myres 3467, 3468)

The terminals are in the form of goat's heads.

JRM

479. Pair of earrings

Greek, 2nd–1st century B.C.

Gold, beryl, and garnet

H. 4.4 cm ($1\frac{3}{4}$ in.)

74.51.3401, .3402 (Myres 3401, 3402)

The terminals are in the form of dolphin's heads, now obscured by damage. Earrings with zoomorphic terminals, large beads, and twisted wire are well documented on Cyprus.

JRM

BIBLIOGRAPHY: Pierides 1971, pl. 28;

Davidson and Oliver 1984, p. 64.

480. Pair of earrings

Greek, late 4th–3rd century B.C.

Gold

Diam. 3.5 cm ($1\frac{3}{8}$ in.) (74.51.3430),

3.6 cm ($1\frac{3}{8}$ in.) (74.51.3429)

74.51.3429, .3430 (Myres 3429, 3430)

The terminals are in the form of bull's heads.

JRM

BIBLIOGRAPHY: Davidson and Oliver 1984, p. 53.

481. Pair of earrings

Greek, 2nd–1st century B.C.

Gold and beryl

H. 4.4 cm ($1\frac{3}{4}$ in.)

74.51.3608, .3609 (Myres 3608, 3609)

The hoop of the earring is embellished with a diminutive Eros, while the pendants consist of elaborately articulated vases. The vase motif as well as the incorporation of a colored stone into its structure indicate a Late Hellenistic date.

JRM

BIBLIOGRAPHY: Vessberg and Westholm 1956, p. 116.

**482. Pair of earrings**

Roman (ca. 30 B.C.–ca. A.D. 330),
2nd century A.D.

Gold

Diam. 2 cm (¾ in.)

74.51.3504, .3505 (Myres 3504, 3505)

The hoop assumes the form of
Eros. JRM

BIBLIOGRAPHY: Pierides 1971, pl. 32.

483. Pair of earrings

Roman (ca. 30 B.C.–ca. A.D. 330),
2nd century A.D.

Gold and variscite

Diam. 2.2 cm (⅞ in.) (74.51.3907),

2.7 cm (1⅛ in.) (74.51.3906)

74.51.3906, .3907 (Myres 3906, 3907)

This type of earring represents
a development of the crescentic
type, which enjoyed popularity on
Cyprus into the Roman period.

JRM

BIBLIOGRAPHY: Laffineur et al.
1986, p. 91.

484. Pair of earrings

Roman (ca. 30 B.C.–ca. A.D. 330),
3rd century A.D. or later

Gold and pearl

H. 3.8 cm (1½ in.)

74.51.3853, .3854 (Myres 3853, 3854)

These elegant earrings have not
been precisely dated. JRM

485. Necklace

Roman (ca. 30 B.C.–ca. A.D. 330),
2nd century A.D.

Gold

L. 41.5 cm (16⅜ in.)

74.51.3675 (Myres 3675)

The necklace consists of rather
large, flat links of gold sheet from
which hangs an equally simple gold
disk. The most elaborate part of
the piece is the closing. JRM

BIBLIOGRAPHY: Davidson and
Oliver 1984, pp. 137–38.

486. Buttons

Roman (ca. 30 B.C.–ca. A.D. 330)
Bronze

L. (of each button): 2.2 cm (⅞ in.)

74.51.5693 (Myres 4857)

There are eighty-three buttons,
each in the form of two human
breasts. Each has a flat projection
at the back, pierced horizontally
for sewing the button to a gar-
ment. Originally there were ninety-
two buttons.

These identical small objects
have long been identified as beads
for a necklace (Richter 1915,
pp. 335–36, no. 1104) and were
thought to date from the seventh
or sixth century B.C. This identifi-
cation and date are doubtful. The
“breasts” and the loops would be
awkward if worn as parts of a

necklace; one would expect a string hole rather than a loop if the pieces were beads. Their date is much later, perhaps Roman.

BIBLIOGRAPHY: Richter 1915, pp. 335–36, fig. 1104, no. 1104.

487. Ring

Greek, 3rd–2nd century B.C.

Gold and amethyst

H. 2.4 cm (1 in.)

74.51.4074 (Myres 4074)

The elaborate goldsmith's work is evident in the two erotes supporting the setting that contains the amethyst. While erotes figure prominently in jewelry of the Late Classical and Hellenistic periods—as pendants or in the hoops of earrings, for instance—their incorporation into a ring is unusual.

JRM

BIBLIOGRAPHY: Oliver 1966, pp. 278–79.

488. Ring

Roman (ca. 30 B.C.–ca. A.D. 330),

1st century B.C.–1st century A.D.

Gold and garnet

Diam. 1.9 cm (¾ in.)

74.51.4261 (Myres 4261)

This ring is a rather flimsy version of a type with a broad gold bezel that was common in the Hellenistic period and that continued to be favored in Roman times.

JRM

489. Ring

Roman (ca. 30 B.C.–ca. A.D. 330),

1st century B.C.–1st century A.D.

Gold and plasma

Diam. 2.6 cm (1 in.)

74.51.4272 (Myres 4272)

The tight contour of the bezel



suggests that this work is of the Augustan period.

JRM

BIBLIOGRAPHY: Pfeiler 1970, p. 46.

490. Ring

Roman (ca. 30 B.C.–ca. A.D. 330),

1st–2nd century A.D.

Gold and sardonyx

Diam. 2.2 cm (7/8 in.)

74.51.4264 (Myres 4264)

The use of a banded stone cut into the shape of a truncated cone and mounted into a heavy setting is characteristic of early imperial rings.

JRM

BIBLIOGRAPHY: Higgins 1980, p. 183.

491. Ring

Roman (ca. 30 B.C.–ca. A.D. 330),

2nd century A.D.

Gold and garnet

Diam. 2.2 cm (7/8 in.)

74.51.4262 (Myres 4262)

The superposition of a stepped platform onto the bezel represents a ring type that begins in the Hellenistic period and continues into Roman imperial times.

JRM

492. Ring

Greek, 2nd–1st century B.C.

Rock crystal

W. 5 cm (2 in.)

74.51.4293 (Myres 4293)

Rings of large size in glass or, more rarely, stone are attested in



the Hellenistic period, particularly from Cyprus. It is not clear whether these objects were for personal use or embellished dedications.

JRM

493. Two pins

Roman (ca. 30 B.C.–ca. A.D. 330),
1st–3rd century A.D. or later
Bone

L. 10.5 cm (4 $\frac{1}{8}$ in.) (74.51.5205),
10.6 cm (4 $\frac{1}{8}$ in.) (74.51.5206)
74.51.5205, .5206 (Myres 5947, 5946)

The bone pins of Roman date found on Cyprus tend to have the head of a piece with the shaft. On these examples, the busts were worked separately and attached.

JRM

BIBLIOGRAPHY: Chavane 1975,
pp. 166–72.

494. Finger ring

Roman (ca. 30 B.C.–ca. A.D. 330)
Gold

Diam. 1.7 cm ($\frac{5}{8}$ in.)
74.51.4088 (Myres 4088)
Said to be from Kourion

The ring is small, with a thin, flat loop and an elliptical, flat bezel on which there is a finely engraved representation of the well-known sanctuary of Aphrodite at Palaepaphos. The sanctuary consists of a tripartite structure with what

appears to be a semicircular front courtyard filled with a lattice pattern; the three compartments may represent the holy of holies of the temple. To either side are high posts topped by what are probably “horns of consecration.” Inside each compartment is a conical object with a dot above it, probably aniconic representations of the Great Goddess of Cyprus.

Representations of the sanctuary of Aphrodite at Palaepaphos appear on coins of emperors such as Augustus, Vespasian, and Trajan, as well as on gems, sealings, and finger rings (Westholm 1933, pp. 203–4; Maier and Karageorghis 1984, pp. 85–86, figs. 65–67, 87). They even appear on coins from Asia Minor, an indication that the architectural type of the Paphian sanctuary was well known outside Cyprus.

The temple of Aphrodite at Palaepaphos has been excavated recently. The temple dates from early in the twelfth century B.C. and is referred to by Homer in the *Odyssey* (8.363) (Maier and Karageorghis 1984, p. 81).

BIBLIOGRAPHY: Cesnola 1903a, pl. xxx.16; Richter 1920, p. 148, no. 280.

495. Ring stone

Roman (ca. 30 B.C.–ca. A.D. 330),
2nd half of the 1st century B.C.
Carnelian

H. 1.4 cm ($\frac{5}{8}$ in.)
74.51.4233 (Myres 4233)

Eros leans to the left, supporting himself on an inverted, flaming torch. The motif is a common one from the third century B.C. on, in all media.

JRM

BIBLIOGRAPHY: Richter 1956,
no. 304; Schlüter et al. 1975, no. 265.

496. Ring stone

Roman (ca. 30 B.C.–ca. A.D. 330),
latter part of the 1st century B.C.
Carnelian

H. 1.6 cm ($\frac{5}{8}$ in.)
74.51.4234 (Myres 4234)

Winged Nemesis, the goddess of retribution, stands to the right holding branches in her right hand. From the first century B.C. into the third century A.D. she figured prominently in Roman iconography, particularly in small-scale media such as gems and coins.

JRM

BIBLIOGRAPHY: Richter 1956,
no. 370; Schlüter et al. 1975, no. 301.

497. Cameo

Roman (ca. 30 B.C.–ca. A.D. 330),
probably 1st century A.D.
Glass

H. 1.5 cm ($\frac{5}{8}$ in.)
74.51.4244 (Myres 4244)

A nude youth is shown holding a mantle. The gold ring may be original.

JRM

BIBLIOGRAPHY: Richter 1956,
no. 641.

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